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ABSTRACT

This paper discusses the value and role of mass media education, defined as teaching about or by means of: (1) the press in all its forms, including daily papers, magazines, reviews, and strip cartoons for the young; (2) radio and television; (3) tape recordings; and (4) photographs (prints and slides), films, and records. It is noted that mass media education is necessary because mass communication methods are an essential feature of the child's world. The role of mass media in society and in school is outlined, with information on the place of mass media in the curriculum; teacher training problems; the role of teachers, parents, persons from outside the school, and the pupils themselves in teaching with or about mass media; the grade levels at which mass media education should be offered; and methods of providing and evaluating mass media education. Examples from France, Switzerland, West Germany, Belgium, the Netherlands, England, Denmark, Finland, Sweden, and other European countries are provided. Finally, there is a discussion of the development of critical attitudes among the young as a preparation for life, including the need for and the effect of teaching children to critically evaluate information provided by the mass media. Also presented are a 131-item bibliography and a paper describing one teacher's experience of television's impact on school age children. (ESR)

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The C.C.C.'s Project no. 1 : "Preparation for life"

Preparation for Cultural Life

THE USE OF THE MEDIA AT SCHOOL TO PREPARE YOUNGSTERS FOR LIFE

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INTRODUCTION

"Why is mass media education necessary?" This question, one of primary importance, could perhaps be answered with a play on words and saying that mass media education is necessary because the mass media are necessary for education. And this, in all seriousness, is the case. It is enough to convince any sceptic to refer him to the vast body of literature that has grown up on the subject, especially over the past 20 years, all of which insists on these twin necessities. The very extent of such literature may, however, in the long run, tend to blur the issue by making it appear as though, while everything that can, has already been said and written about it and every possible solution suggested or actually tried out, the results have been comparatively meagre and, given such obvious facts as the remarkable development of the communication media and the changes in educational thinking, everything still remains to be done in the way of revolutionising mental attitudes, not merely among the public at large but also in the teaching profession itself.

Hence, if we are to raise the question yet again, it must be with the greatest discretion and with the sole object of encouraging our pioneers to persevere along the path they have opened up and inducing the rest to follow.

As, however, one good example is always worth a peck of precepts, a comparatively short audio-visual document - a film, video-tape, or photo- or slide-montage - would have provided a far more adequate illustration of the problem than the present study. In particular, it would have shown teachers what these methods can achieve in explaining to children how to live in this world of sound and imagination.

The Council of Europe's Council for Cultural Co-operation has expressed the intention of undertaking something along these lines in the near future. It should certainly be encouraged to do so.

1. WHY IS MASS MEDIA EDUCATION NECESSARY?

As we approach the third millenium of our era, it is plain that the world in which we are living is that of the mass media. For centuries, all civilisations and all human relationships have been founded on the passing-down, orally or in writing, of man's knowledge and cultural heritage. During the same period, the written word - first copied and re-copied in manuscript and later printed - has itself sufficed to contain the whole political, social, cultural and human patrimony of our individual countries and of wider areas such as Europe, America, Asia and the East. It has governed the relations, now friendly, now less so, between countries as well as individuals. Moreover, as compared with the spoken word, it had the great advantage of providing tangible traces. In our libraries, archives, museums and homes we conserve the entire memory of the world.

But in the last century our customs, concepts, ways of life, of writing, of seeing, of hearing and expressing ourselves - in short, our methods of communication - were revolutionised by a series of new inventions. And this, moreover, within an unprecedently short period. In fact, between the Egyptian papyrus, the mediaeval manuscript and the Gutenburg Bible the difference is little more than one of technique. The discovery of printing certainly opened up vast possibilities regarding the dissemination of ideas but this was no more than the beginning - though one spread over five centuries - of an evolution or, better still, a revolution. A far more important revolution, the results of which it is now possible to assess: the effects, that is, of the audio-visual "explosion" preceded by the advent of literacy and access to knowledge through the printed word. The full effects of this explosion are indeed still unknown and can be no more than vaguely guessed at; some of them, indeed, still remain literally beyond imagination.

Nevertheless, we can already measure the immense contribution represented by the new means of expression offered by modern techniques. Our legacy from the past includes, among other things, literature, painting, music and drama. Now we possess an additional heritage, with the artistic creations of photography, the cinema, the radio and television.

A RAPID ACCELERATION

The new developments crowd in so fast, however, that it becomes almost impossible to forecast with any certainty exactly what changes they will bring with them. Following Gutenburg's invention of printing, with its permanent effects, each further 19th and 20th century invention has represented more than just an improvement; it has marked a further stage in the acceleration process. Where an invention or new process once took anything from 20 to 50 years to become comparatively well-known or to take a firm hold on public taste, nowadays it takes no more than a few years, sometimes only a few months. The only brakes on the process are psychological or financial ones: psychological because it is in our nature to dislike change and hesitate to accept what is, or seems to us, an upsetting of our usual habits so that our reactions to any new thing are grudging and reluctant; financial, because of the high level of investment, collective or individual, required for such new inventions and of the vast capital equipment market which appears likely to result from the mass development of means of communication. To say nothing about the serious political and moral issues also involved.

Whether he likes it or not, today, man no longer exists as an isolated unit or, in any case, will not be able to do so for very long. Hitherto, he has been able to keep abreast of the news or acquire knowledge or culture, if he so wished, to the extent that his means permitted. Nowadays all this comes unasked. The news, in particular, even pursues him into the quiet, if perhaps selfish, privacy which he may wish to preserve. He can no longer ignore what is happening, not just in his immediate neighbourhood but further afield, all over the world. Wars, social conflicts, cultural or sporting events, natural disasters, events of all kinds and even the most trivial aspects of daily life, all intrude upon him and into his own life and so force him at least into reflecting, even if not into actually passing judgment on them. If nothing else, indifference is no longer accepted.

EVERY ONE OF US IS EQUALLY CONCERNED

Furthermore, today's rapid communications have abolished distance. Distance no longer prevents news from being transmitted neither does it provide an excuse for ignorance. We learn at once of everything as it occurs all over the world. Our world today has been truly described as a "planetary village" (1.20). It would hardly be necessary to say so again, were it not that it has to be made plain to everyone that each day that passes brings fresh proof of the fact and that we are all involved. In other words, it is no longer open to anyone to remain indifferent to his neighbour's fate, wherever that "neighbour" may be, whatever his occupation and whatever is happening to him.

If adults are not yet altogether accustomed to living in today's world - miraculous and passionately exciting but also disturbing and alarming as it is and all the more so because of the rate at which it is evolving - what of the children who are now being born into it and have to learn to live here?

FOR EDUCATION TO RETAIN ITS MEANING

That is what makes mass media education such a vital question because, from now onwards, mass communication methods will be an essential feature of today's world - of our children's world. That is also why it is, and will increasingly become, the task of education to teach the young how to come to terms with that world, how to make a place for themselves, how to live in it. It must teach them to distinguish the essential from the inessential and, at the same time, show them how to preserve their own identities and personalities as individuals with a definite role to play.

That, lastly, is why education must gradually make every method of communication its own, something of which it makes daily use, as naturally as it once made use of chalk and the blackboard. If education is to retain any meaning in the future this cannot be avoided. Those assuming this task - that is the teachers - must begin, here and now, to cultivate the kind of open mind that will permit of a change in mental attitudes and help them to bring that change about. Some teachers have realised this already.

2. THE ROLE OF THE MASS MEDIA IN SOCIETY

2.1 What we mean by the mass media

The term "mass media" must obviously be taken as covering everything in any way contributing to communication; the transmission of messages, ideas and information from person to person and between the greatest possible number of people. This, of course, necessarily includes books, daily papers, reviews and illustrated papers, but also reports and documentary studies, posters, political pamphlets and publicity brochures. In addition to these we have black and white or colour photographs, films, both silent and otherwise, also in black and white and colour, followed by the radio, records, tape recorders and tapes, black and white and colour television, video and cable, and video tape recorders. Nor should we omit telecommunication satellites, the telephone and computers which represent the technical factors of a new revolution: the telematic revolution - a concept still in its infancy but one which, judging by the results of its initial practical application, is enough to make one's head swim. One result, among several others, is to make information and knowledge available to all through the use of data banks. This new technique may, in time, lead to the disappearance of the press as we know it, and even that of books themselves, because the world's whole memory, as described above, can be translated into simple electronic signals and then reconstituted and retransmitted anywhere at any time(1).

But we must not go too fast. To master the means of mass communication we already possess and use them in education is already difficult enough without going further in the present study. We can be quite sure that telematics alone will call for further studies in the next year or two.

So far as this report is concerned, I intend to confine it, on the whole, to the means of communication of most value for education. These are, firstly, the press in all its forms - daily papers, magazines, reviews, strip cartoons for the young; secondly, radio and television and the means by which their production can be preserved; thirdly, tape recording; and lastly, the aids most used in education, namely photographs (prints and slides), films, records and the specially prepared brochures that accompany them.

2.2 The difference, if any, between mass media and mass communication

It is important not to confuse the end with the means. Take the telephone, for example, an instrument of communication par excellence. Although not a means of mass communication but an instrument enabling conversation to be carried on between two people, it nevertheless provides a good illustration.

Some people like the telephone and use it all the time for everything avoiding a good deal of personal exertion, delay and formalities and can keep in close and frequent touch with their friends. But the communication is only oral as they probably do little writing. There are others again who do not care for the telephone and use it as little as possible, or do not have one. Such people prefer to go out and about, meet their friends and, when

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(1) cf Council of Europe publication: "Cultural applications and implications of videotex services in the United Kingdom" (DECS/DC (80) 11, 1980).

necessary, speak personally with any officials concerned. They have more faith in face to face discussion than in long-distance dialogue. They probably also prefer things to be written down.

The two types have different views and go about things in a different way, but the end result is the same: they communicate; in other words, they seek and find partners in dialogue. The important thing is to have such partners; it is not a question of having or not having, using or not using, the telephone. The telephone is nothing more than a means. It makes communication possible and, on occasion, extends it. It does not create it.

TWO-WAY COMMUNICATION

The above, everyday example applies equally to all media. The aid does not establish communication; all it does is permit and facilitate it.

The press, on the other hand, whether in the shape of the printed word or radio or television, presents a different problem. It provides a one-way transmission: from the sender to the recipient. It allows little or no feed-back from the reader, listener or viewer to the sender. The letters that are published in the newspapers or the calls received in the course of radio or television "phone-in" programmes are all that give any impression of an exchange of views. Moreover, even though these attempts at dialogue are tending to develop, especially in the audio-visual press, how much value do such expressions of opinion have when considered in the context of the newspaper or radio or television programme as a whole?

In this connection, a real danger exists of increasing manipulation and indoctrination, something which no adult who has any respect for a child's right to its own individuality, and still less any educationalist can regard with indifference. Therein lies the justification for the present study.

3. THE ROLE OF THE MASS MEDIA IN SCHOOL

3.1 The place of mass media education in the curriculum

The danger of the indoctrination of young people by the mass media as referred to above, shows how much is at stake and the degree of responsibility lying with the school.

This is no new discovery, all sociologists agree that, in developed societies, the adult world has, to some extent, been indoctrinated now for several decades. It forms part of our consumer society with all its abundance, facility and wastage and contributes largely to its growth. A further finding by sociologists is that the increase in consumption, by creating new needs which cannot later be curbed, promotes a dependence on the part of the consumer and a degree of alienation all the more dangerous for being subtle, insidious and clandestine.

This is the world into which our children are being born and in which they will be spending their lives. From their earliest years, they enjoy these consumer goods and learn that, often, all they need do in order to get them is to ask. In addition, their attention is very soon attracted - though excited would be a better word - by the voices of the media extolling

in a thousand ways the benefits of modern society, all of which makes them an ideally fertile ground for the producers who lose no opportunity of appealing for their custom and do their best to turn them into agents promoting the purchase of consumer goods by their parents.

THREE PARENTS: FATHER, MOTHER ... AND TELEVISION

The influence exerted on children by visual images and sound, especially by commercials, is one aspect of the modern world that should never be forgotten, seeing that children spend more time in front of the television at home than in front of their teacher at school and that they remember slogans better than they do their lessons. It may well be said that, for the past 20 years, children have no longer had two parents, but three: father, mother and ... television.

It can never be said too often that this is the crux of the problem, especially as, in the "leisure society" which is now developing, less time will be given to working and children will spend even more time in front of their little box which has now made its appearance inside school as well... .

It must be recognised that mass media education does not, as yet, play an important part in school curricula, though it would be unfair and exaggerated to say that it plays no part at all. Although all countries are aware of the problem and are trying to meet it, as witness the innumerable studies, reports and projects, few of them have really introduced or applied the necessary measures. While most countries have carried out some experiments in the matter, those in which mass media education has obtained a recognised status in the sense of being generally adopted as an educational method or producing a new educational approach, remain the exception.

SWITZERLAND: A GENUINE POLICY

In this connection, mention must be made of Switzerland which, between 1975 and 1977, set up a standing commission at national level on audio-visual methods and mass media education (COSMA), with a budget fixed by the Swiss Conference of Cantonal Directors of Public Education (4.6). The commission's aims are to provide schools with the most suitable types of audio-visual aids and to promote mass media education. It acts by:

- co-ordinating and facilitating the distribution of audio-visual aids;
- facilitating the production, co-production and adaptation of such aids;
- arranging for and co-ordinating documentation and information on audio-visual aids and mass media education, in conjunction with educational centres;
- lastly, and most important, facilitating training in the use of audio-visual aids and mass media education by the schools.

Judging by results in Lausanne, Geneva and Neuchâtel, these aims have not remained a dead letter. In French-speaking Switzerland, at least, they have been achieved in respect both of the content of the curricula, the training of teachers and the aids employed. This has been largely thanks to the work done by the Secrétariat à la Coordination Romande en matière d'Enseignement and the Centre d'Initiation au Cinéma, aux Communications et aux Moyens audio-visuels (CIC). The policy laid down in French-speaking Switzerland and the way it is applied are dealt with later in this study.

FRANCE: A DIRECTOR RESPONSIBLE FOR FUTURE DEVELOPMENTS

In France, the problems connected with education and the mass media have been the responsibility, successively, of the Institut Nationale de la Recherche et de la Documentation Pédagogique (INRDP), the Office Français des techniques modernes d'Education (OFRATEME) and the Centre National de Documentation Pédagogique (CNDP), whose main task was to back up the work of the Schools Broadcasting Service.

The Minister, however, has recently appointed a senior official to co-ordinate all new projects, activities and experiments relating to the matter. In order to demonstrate the importance he attaches to the question, the Minister has classed the post as one of the higher administrative grades and, in December 1979, Mr Jacques TREFFEL, an Inspecteur général, was appointed the new Director and Deputy to the Director General for Programming and Co-ordination - the most important of the Ministry's directorates - with responsibility for "forecasting and developing technical and scientific educational methods". The appointment seems to testify to a genuine awareness of the problem and possibly also the germ of a policy.

So far, any new projects in France have been on a small scale, uncoordinated and often almost sub-rosa. One of them, however, is well-known to educationalists the world over. But is it really known about in France? It is the project known as "Initiation into Audio-visual Communication" (ICAV) which has been organised for many years by Mr René BORDERIE, Director of the Regional Centre of Educational Documentation in Bordeaux. Among other things, Mr Borderie has published a collection of 16 lectures he has given during the last decade, entitled "Les aspects de la communication éducative" (1.17).

LEARNING TO LOOK AT COMMUNICATION CRITICALLY

The standpoint adopted by Mr Borderie is interesting because he questions a whole series of accepted ideas and, in so doing, upsets traditional teaching methods. For example, he says that while the school is a place of communication the exchanges between teachers and pupils consists of no more than the tedious repetition of ready-made lessons. Consequently, he calls for a complete reappraisal of the customary "signals" - words, images, gestures, forms of behaviour - with both sides learning to take a critical look at what communication really is. To achieve this he proposes programmed learning. His final conclusion is that audio-visual aids are the most valuable means of introducing innovation into the educational system, which, in the long-run, will produce its own effect on the structure of the school and the role of the teacher.

Working at a more modest level and with few resources, but taking as their basis the theories of the ICAV, a group of teachers has recently undertaken a critical study of non-educational television programmes with the upper secondary pupils at the Marie-Curie lycée in Strasbourg. This study is to be spread over three years and involves technical, analytical and psycho-social research. These teachers have, moreover, noticed that many of their colleagues do not watch television.

THE USE OF AUDIO-VISUAL AIDS OUGHT NOT TO BE TREATED AS A SEPARATE SUBJECT

Again, in France, the Fédération de l'éducation nationale, the group of affiliated teachers' unions, has expressed its regret that television should be a "language everyone is subjected to but no-one teaches" (3.14) - a statement which constitutes a sad admission of the state of affairs in France in this field.

The weekly "Télérama" (3.14) once asked the Minister of Education, Christian Beullac, whether, seeing that it possessed its own productions and its own vocabulary, teaching about mass media ought not to be regarded as a subject in its own right and be given a recognised place in the school curriculum. The Minister's answer was to the effect that he did not agree that mass media education ought to be treated as a separate subject in French colleges or lycées. "The mass media", he went on, "are an instrument of communication applicable to all subjects and the approach to them and their use ought to be via the teaching of each separate subject. It is not only in teacher training, where it is, however, important, that mass media education finds its place".

Another interesting view is that held by J MERTENS, an official responsible for audio-visual aids in Belgium, who thinks that the important thing is to de-mystify the mass media and that this can be done both on an ad hoc or on a systematic basis. He writes: "Ad hoc de-mystification is possible at any time, whether at school or at home, and ought to be begun from nursery school. Teachers and parents should get together to find ways of ensuring that the impact of the mass media is kept within reasonable limits. In secondary school, the teachers of the various subjects should agree on ways of structuring and giving significance to the ad hoc study of such passing phenomema as films, orchestras or strip cartoons. Unless they do this, they will all end up dealing with the matter within the confines of their own subject, without any preliminary co-ordination."

SYSTEMATIC DE-MYSTIFICATION

Mr Mertens looks forward to a systematic de-mystification as the end result of earlier, unco-ordinated efforts. He suggests that, from the age of 14 or, at the latest 16, as in Belgium, "all young people should be in a position to consider systematically the effects of the mass media on their own lives. At that age they are quite capable of making a rational and objective study of the mass media phenomenon". With this in view, his own country has organised an optional extra occupying two hours a week.

No universal recipe exists for establishing the proportion of the school syllabus to be devoted to mass media education which can be recommended for every country. Each must naturally decide this for itself, in the light of its political, social and educational priorities, its collective psychology and, more particularly, the psychology of its young people.

Nevertheless, the use of the written press can be recommended as a counter-weight to audio-visual communication. This has the advantage of preserving the ephemeral in print and of providing opportunities for numerous exercises in a variety of subjects that will stimulate the pupils' powers of reflection and their critical capacities, while at the same time interesting them in their work. Many teachers in many countries have successfully adopted this method. We will return to this question later.

If there is any field in which more general recommendations could usefully be put forward it is that of the evolution of the mentality of adults, including teachers, and of teacher training.

3.2 Teacher training

Are things changing? Are teachers going to stop regarding television as an enemy and a rival, a symbol of the futility of the outside world, not to be accepted in the schools - those temples dedicated to the preservation of the traditional methods of passing down knowledge?

Judging by a recent French opinion poll, one might almost think so. At least, one might hope so. Obviously, the results of a poll of this kind cannot be applied to Europe as a whole, being, as they are, typically French. However, all countries are meeting with similar resistance on the part of their own teachers. French teachers, owing to their cultural, university heritage, probably show a particular attachment to tradition which is why their views on television in schools, however distorted they may sometimes be, do also apply more generally.

"A few years ago everyone was talking about television and school", wrote Francis MAYOR and Marc LECARPENTIER in "Telerama" (3.31), when commenting on the results obtained for their television weekly in January 1980 by the Institut Louis Harris-France. "People used to hold forth, and at length, on teachers and visual images and how television was going to be made part of the school curriculum. But the gates were soon slammed in the face of the invader. The few experimental innovations did not spread as expected. Imagination folded its tent and melted away."

DO-IT-YOURSELF TEACHING

Teachers appear to be torn between two opposite views. "Some even continue to relegate the matter to the category of educational do-it-yourself, dismissing it as too trivial to permit the screen image to be treated as a lesson; at best, they say, it can provide a little light relief. The majority have realised that television can no longer be disregarded but feel worried and distrustful about it. They feel they need to be initiated into the technique and aesthetics of these images whose fascinating hold on children is so alarming."

The undoubted shortage of funds offers a useful pretext for doing nothing but this is countered by the fact that where funds are available and the mass media education has acquired a recongised foothold, teachers are not inclined to make use of them.

Of the teachers who were questioned, 58% thought television and video should play an increasing part in teaching; but 35% still regarded it as not contributing very much to education which they felt should remain based on written texts. Nevertheless, a good proportion (64% as against 27%) admitted that their pupils would gain more from their teaching if audio-visual aids were more widely used. If the method was to be allowed a larger place in teaching, most of them (71%) saw it as something to accompany and illustrate the syllabus and only 49% as a means of expression in terms of the pupils making their own programmes; 26% saw it as a separate subject designed to teach their pupils to decipher visual images.

Forty-two per cent of the teachers said they discussed television with their pupils from time to time but that this bore no direct relation to their teaching. Those of them who included in their lessons illustrations and references taken from television broadcasts represented no more than 26%, only a few more than those who only very rarely discussed television with their pupils (24%).

SOME DIAMETRICALLY OPPOSITE VIEWS

With regard to the place in their pupils' lives occupied by television, the teachers were almost equally divided into two completely opposite fields: 43% thought its influence was such that one of the school's roles was to combat the false ideas and artificial culture that it inculcated; 44%, on the other hand, thought its influence on their pupils was such that one of the school's roles was to make it a more integral part of the curriculum so as to adapt their teaching more nearly to the actual conditions of their pupils' lives. There remained 6% who thought that television already played such a large part in the children's lives that the school ought to ignore it and concentrate on opening their minds to culture as represented by written texts.

These replies should be compared with those given in a poll carried out two years earlier, in February 1978. Then, 84% of teachers thought that television "tired the children and interfered with their work", 62% that it "broadened and enriched their minds" and 56% that it "fostered the idea of violence".

"FOR SCHOOLS" PROGRAMMES (TELECOLE)

The latest poll showed that, at least among the French, attitudes had changed a little, though hardly yet on a revolutionary scale. Nevertheless, the first encouraging hint of future development is there. Some, like Gaston BONHEUR, a French writer and journalist and himself the son of a headmistress, believe equally in television, and in ordinary teaching and in the "marriage" of the two, even to the extent of having invented the name "Télécole" (3.4) as a heading for a column in the largest French television weekly "Télé 7 Jours". For these, the results of the poll, though offering nothing striking, nevertheless do give grounds for hope.

Of greater significance, especially with regard to the future, are the replies given by the teachers to two crucial questions. Ninety-two per cent of them, as against 3%, would be in favour of a course in mass media education being included in their training. Surprisingly enough, 56% as against 28% were also ready to accept a specific course on the audio-visual media as part of their timetable in schools offering such a course, even if it meant giving up part of their free time. Given the importance the teachers attach to the concessions they have won, including their free time, this new attitude represents a considerable change.

The overwhelming majority favouring the first suggestion above reveals that teachers are conscious of a real need; it almost sounds like a cry for help. No doubt, in France, this is a part only of a more general need for training but the near unanimity shown by the French teachers would appear to be an indication, embracing a much wider sphere, of a similar, deeply felt need on the part of the teaching world in general. It sounds like an appeal

by the teachers to the other adults in the world outside for help in discovering how best to meet the needs of the children with whose education they have been entrusted.

Moreover, the fact that over half the French teachers have expressed a readiness to sacrifice some of their free time in order to learn the use of audio-visual methods reveals fairly clearly not just a need for training but a need for a specific type of training. It shows them to be reaching out, as it were, towards that spirit of modernity which is so necessary to the rejuvenation and adaptation of our schools.

A MODEL BUT NOT IDEAL SITUATION

While the situation in Switzerland is far better than in many other countries to which it might well serve as a model, it is still not ideal from the point of view of teacher training. With the help provided by the Centre d'initiation au cinéma, aux communications et aux moyens audio-visuels (CIC) (1.14) and other bodies such as the Radio Télévision Educative Romande (4.9), the seven cantons of French speaking Switzerland and the Ticino have found it possible to offer extensive introduction and retraining courses in mass media education to teachers, especially those in primary schools, as part of the gradual reorganisation of the curricula. It has, however, proved impossible up to date to convince every canton authority of the need to include such instruction in teachers' initial training courses.

In the Federal Republic of Germany, on the other hand, schools are provided with equipment by the regional centres. In North Rhine Westphalia, these centres are responsible for providing students during their year of practical training with the instruction they require to obtain the audio-visual diploma which is now required of every teacher (2.27).

In the Netherlands, secondary school pupils have, since 1968, been given instruction in the "arts of the screen" but "cinema art" is still an optional subject only, although its inclusion does represent a first step towards making an introduction to the audio-visual media part of the regular syllabus. So long, however, as it is not officially recognised as a subject in itself, this fact will have repercussions on teacher training because it does not form part of the curriculum.

AN INITIATIVE FROM THE TEACHERS

Some time during the sixties people became aware, in Denmark, that no introductory course existed for the media capable of providing teachers with specific information on methods and concepts which they could put to practical use in their lessons. The initiative in the matter came from a group of teachers belonging to the Dansk Filmlaererforening, who resolved to "educate" their colleagues and hand on to them the knowledge they had gained from their own experience. The Ministry of Education provides substantial financial backing, including the cost of organising the necessary courses and the largest teacher training body in the country, the Danmarks Laererhoos, has successfully introduced a training course in mass media.

In fact, the position in Denmark does not differ greatly from that in the rest of Europe. Various possibilities are open in the shape of courses available at different stages of teacher training, but an introduction to

the mass media still does not occupy the place it should in all types of teacher training. For example, training colleges have received no directives on introdution to the media and the subject receives no mention in the instructions they are given.

Several universities offer introductory courses on the media but these are intended for students in journalism. Copenhagen University is the only one offering a training course for trainee teachers who wish to introduce secondary school pupils to the subject.

The Royal School of Educational Studies does, however, offer one-year courses designed specifically as refresher courses for teachers who have completed their training and held a teaching post for several years. These introductory courses on the media qualify those taking them to teach the subject in primary schools.

A SUGGESTION FOLLOWED UP

In Finland, the syllabuses at teacher training colleges are in the process of being reorganised. Although at present, those intending to teach in the lower classes of comprehensive schools are not obliged to take a course on mass media education, most teacher training colleges have adopted the suggestion by the Ministry of Education that they provide a series of some 20 lessons on the subject. Students can also take university degrees in mass media studies. Thos intending to teach in the upper classes in comprehensive schools or in secondary schools may, if they wish, study the media at university.

Some private firms or organisations, such as publishing houses or the Finnish Press Association, have also arranged courses on media education for teachers. In addition, the National Education Council has issued a handbook giving guidelines on these courses for the use of teachers. It describes the content of such courses in detail and offers advice as to how they may best be included in the curriculum. Besides offering examples of practical applications and suitable educational material, it gives instructions on how to plan the teaching of this subject.

In Belgium, J Mertens believes that all future teachers, beginning with nursery school teachers, should have the opportunity of following mass media courses at their training college or at university. Those already in the profession should also be able to take them as refresher courses. All teachers, if trained in this way, would then be capable of giving mass media instruction.

A DRAMATIC DECLINE

Sean P Brady, for the United Kingdom, gives an added dimension to this training. In his view, it should be inter-disciplinary, taking as its starting point subjects drawn from history, science, sociology, drama or photography. He nevertheless recognises that the first enthusiasm and rapid development of the last 10 or 15 years have been followed, as in France, by a "dramatic decline".

That does not mean that nothing has been happening; far from it. But the considerable independence enjoyed by the various establishments and even by the teachers in the United Kingdom makes any overall assessment of the current

situation difficult. What can be said, is that the position varies greatly from one place to another.

Thus, in 1971, in view of a project to introduce film studies for final-year pupils, a group of teachers under the Inner London Educational Authority, who had begun by working independently in preparing courses for their own pupils, joined together to work out a course which they could not only use themselves but which it was intended to propose for the use of many other teachers. The project was designed to help any teachers, who were interested but without training in cinema studies as a specific discipline, to identify the most important questions and the points needing to be gone into (2.27).

In France, training colleges are fairly well equipped. Out of 132 colleges, 80 possess audio-visual aids provided by the Centre national de documentation pédagogique (CNDP) and its regional centres.

The Centre audio-visuel at Saint-Cloud, and its Director, Robert LEFRANC, are responsible for establishing the theoretical basis of the work and the Centre also has a training department providing yearly courses for some 50 teachers designed to train them, in their turn, to show other teachers how to teach the audio-visual media.

THE TRAINEES BECOME THE TRAINERS

The above may be all very well but, administrative and financial arrangements being what they are, some of the teachers trained at Saint-Cloud discover that their own schools possess neither the material nor a timetable that will enable them to make use of their newly acquired knowledge. When questioned about this anomaly, Christian Beullac, Minister of Education, admitted that it did occur but added: "We shall make sure, in future, that priority for the course is given to teachers from schools in which the teaching is already supplemented by audio-visual methods. Our long-term objective is to arrange that teachers who have taken the Saint-Cloud course shall, in their turn, train their colleagues. The benefits of the training given at Saint-Cloud and other institutes must be disseminated as widely as possible."

OPTIONAL TRAINING UNITS

So far as primary education is concerned, the hope expressed by J Mertens began to be translated into fact in September 1979 with the reorganisation of teacher training. Among the 30 "training units" which together make up the new three-year course, two offer an optional course on the audio-visual media as a special subject. But this is also included to some extent in every section of the whole course as part of training or teaching techniques.

The reorganisation seems to be improving the current situation and the 132 training colleges possess between them 450 instructors who specialise in audio-visual techniques and education. Further provision is also being made for secondary school teachers and from 1981 onwards, regional educational centres responsible for teacher training will provide courses in modern educational techniques with special reference to audio-visual methods.

The training college at Cergy-Pontoise, one of the seven new towns in the Paris region, which is one of the most modern in the country, gives some idea of the part that audio-visual methods will - or, indeed, are already beginning - to play in the training of tomorrow's teachers. The college is still an exception in so far as regards both its original concept and its equipment. This doubtless puts it in a privileged position and means that it is not representative of French training colleges as a whole; but it certainly gives a foretaste of what all of them will become sooner or later.

A MEDIA LIBRARY

The college possesses a media library which forms part of the general library, the rest of which contains the usual books. The media section takes up half the total space of 750 square metres. The audio-visual department represents the largest single investment involved for the college (FF 1 million), the whole building and equipment having cost FF 24 million. Interviewed by the "Courrier de l'Education" (3.9), the Director described that figure as "in fact very reasonable, in view of the extent of our facilities. We have an auditorium, one system for black and white and one for colour, and also five viewing units each, including a television receiver and video-tape recorder. A complete internal system enables us to show any programme inside the building and would also make it possible, if only the promised cable television had in fact been installed in the new town, for our own programmes to be relayed to the inhabitants of Cergy-Pontoise as well".

When asked how they managed when several groups wanted to use the audio-visual equipment at the same time, the Director said that every effort had been made to ensure that all the equipment was flexible in use and versatile with it. "Naturally, we can transmit programmes throughout the college from the studio, but we thought that, to meet the specific requirements of teacher training, it was desirable to have several small units for use by a group of student-teachers. Generally speaking, therefore, the rule is the mobile work unit. That means flexibility. To ensure that the students master a full variety of skills, we make certain that each group has the opportunity of learning something about all audio-visual operations, including the production of 'documents'."

UNCOVERING THE MYSTERIES OF TECHNIQUE

In reply to the question why none of the information sheets describing the new compulsory "training units" were specifically dedicated to the audio-visual media, the Director said that from the very first these had been among their priorities and that was still the case. "We are now offering, as part of the 'advanced units' ('unités d'approfondissement') some introductory courses on the language of the audio-visual media. These media are made use of throughout, either as a means of expression in their own right, or as an aid in the various subjects we teach." He added: "We are sometimes asked why we make teacher-trainees follow a course in the audio-visual media which they will not have an opportunity of putting into practice in the classroom. There are several reasons. Firstly, handling the equipment makes the teacher familiar with the various types of apparatus and reveals to him all the mysteries of a technique he has not mastered. This process in itself will lead him on to analyse and criticise the audio-visual messages, something of which all teachers ought to be capable. Then, too, a teacher must be ahead of his time. Today's most up-to-date techniques

will be the routine techniques of tomorrow. Besides, there is nothing abstract about the instruction we provide. We always try to end up by producing a 'document' - learn how to do something yourself, teach others how to do it. That is the whole object of our education."

A MOST POWERFUL WEAPON: UNDERSTANDING THE MEDIA

In more general terms relating to all countries, John MADDISON writes in his introduction to a UNESCO publication entitled "L'étude des media dans l'enseignement" (2.27): "All the studies clearly reveal the need for increasing the number of teachers properly trained and qualified to introduce pupils to the media and for providing the essential funds for their training. As well as seeing that educational establishments are better equipped, the crying need would seem to be for explanatory and critical textbooks and directives on methodology for teachers."

"One problem above all must be dealt with and that is the fact that most educational authorities accord neither official status nor independence to media studies."

"It is no exaggeration to say that the understanding of the media that can be brought about by education represents, in the last resort, one of the most powerful weapons we have for tackling one of today's gravest problems, namely, how to react to the impact of technology upon the life of man."

There could be no better definition of the teacher's new role in the world of sounds and images. John Maddison's remarks are reflected in the President of the French Republic's opening address to UNESCO's XXth General Conference in October 1978 (4.7). Describing education as "the custodian of tradition and vehicle of change", Mr Giscard d'Estaing said: "The only culture that can hold its ground in an age of specialisation and telematics is a bold and living culture that is inventive and critical, a culture which, while situating the present in its exact relationship to the past, casts its beam alternately on one and on the other."

A TEACHER'S LEARNING IS NEVER DONE

"Education today holds the key to that culture provided that it is prepared to open its doors to the world surrounding it. It can succeed in doing this in three ways which are interdependent and complementary:

- by greatly increasing its contacts with the outside world, of business, industry, scientific research and management;

- by breaking with the encyclopaedic and elitist cast of mind which for far too long has dictated curricula and objectives in most of our societies;

- and, lastly, by introducing pupils from their earliest age to the proper use of the means of information, in other words, by training them for information."

Then, speaking of the teacher whom he called the "irreplaceable transmitter" of knowledge, the President said: "Today, the teacher can no longer take shelter behind what may be termed 'the authority of learning'. We are living in a world in which our knowledge is constantly progressing

and developing, thus obliging those whose task it is to transmit that knowledge to be constantly bringing their own learning up to date. Although the pupils have everything to learn, nothing that the teacher has learnt can be taken for granted."

"This evolution is often felt by the teaching profession as detracting from its prestige. I would regard it rather as proof of a strengthening of the teacher's prestige for as his task becomes more difficult his dignity increases."

3.3 Who ought to teach mass media?

This question carries a sub-title: Is it the teachers, parents, persons from outside the school, the pupils themselves? The answer could be "yes" in each case but with slight variations.

Logically, the task falls naturally on the teachers; but only if one is thinking strictly in terms of "instruction" in which case one could "learn" the mass media in the same way as mathematics, history, the natural sciences or languages. But in the case of the mass media, which are not a "subject" in the strict sense, is it reasonable to say that all that is necessary is to "learn", that all that is involved is knowledge, pure and simple, which it is possible to acquire in the same way as any other? Demonstrably, such a statement will not stand up to analysis, especially as it would mean that all teachers would have to be trained for the job which, as we have seen is far from being the case.

Besides, it goes without saying, that in the case of the mass media, it is education and not instruction which we must talk about. If teachers can use their teaching to help the young towards a better understanding of the world of sounds and images, the parents can hardly remain idle - still less indifferent - seeing that it is in the home that the impact on the children of the mass media is greatest when they watch television with the rest of the family or listen to the radio by themselves.

The idea of bringing someone into school from outside is an interesting one but then, whom to bring in and in what way? Which professionals would be available to come to the help of the school and its staff? Probably sociologists and psychologists, who would be able to unravel the mechanisms of the audio-visual media; possibly people from the world of publicity, well versed as they are in the language of sound and image. But the help of such persons could not be invoked without risk; they might well transmit some harmful message, whereas what is wanted is the exact opposite.

HELP FROM PROFESSIONAL JOURNALISTS

It is certainly professional purveyors of information, such as journalists, radio and television producers, who could be of the greatest help to both children and staff. Some of them are giving such help already. There are journalists who attend the classes and help the teachers to explain to their pupils how one sets about gathering news, how one deals with it and the political or technical reasons for newspapers being as they are: in other words, why they never conform exactly to the reader's ideal. Radio and televison journalists can also come and, in the same way, demystify sounds and images.

Others go further still; for instance, the television company FR3 which is the only one in France to have tackled intelligently the problem of television and the young. Under the direction of Hélène FATOU, it not only uses children and adolescents of the appropriate age groups in various of its "Young People's" programmes; it invites their co-operation in planning them. That is what makes its programmes so interesting and so far removed from the kind of infantile productions one usually meets with elsewhere.

FR3 also works frequently with teachers so that the latter learn how to help children make their own programmes. The results are astonishing. The ease with which even the youngest child manages to employ techniques which adults hesitate to touch unless they are experts is surprising, and the productions lack neither punch, humour nor audacity. They may disconcert but they are wonderfully exciting.

PSYCHOLOGICAL CONSTRAINTS

There are certain constraints on this kind of outside intervention: financial, administrative and psychological. Not all professionals can give their help free of charge, even if they wish to. The time they spend in schools comes out of their working hours and usually has to be paid for; but not every school has the money to do this. Nor can every school throw open its doors to the "fresh air" from outside or, as some would call it, to every wind that blows. In several countries, rules and tradition alike demand that the school remain the school and that only teachers should have the right to give instruction. Happily, however, this view shows signs of disappearing to make way for an increasingly broader outlook, even though this may not be to everyone's liking.

As may be seen, there are a number of possible partners who could co-operate in this new task for school and family called mass media education. That idea was behind the remarks by Christian Beullac, French Minister of Educaton, in his recent "message to parents and teachers of France" on the occasion of the showing of "Holocaust" on French television's "Antenne 2" in February 1979. "This", said the Minister, "is an event. It concerns us and it concerns our children". Referring to the stir the film created in several countries, he went on: "Whatever its value and whatever the motives that prompted this film, because it will be viewed simultaneously by millions of French people of all ages and also because its subject matter is so terrible and so shocking, the broadcasting of this programme is a significant event the effects of which must be forestalled. ... Both parents and teachers - educators, some by nature, some by choice - will be forced to face up to it at the same moment. By saying this I hope I shall be helping them in advance to prepare for that moment."

THE "PARALLEL SCHOOL" NO LONGER EXISTS

The Minister continued: "I am speaking now to both parents and teachers when I say your educational task is a permanent one ... You have to grasp the fact that your children's minds and emotions are being profoundly affected, hour after hour, by these potent systems dispensing images, ideas, myths, emotions examples, models. It is no longer a case, as it once was, of a 'parallel school'; it is a case of a dominant force that is generalising a disordered but permanent 'do-it-yourself' education."

For the Minister, the television showing of "Holocaust" offered French adults the opportunity to realise two things: "First, the cruel wounds left by a past brought to life once again, a past that includes one of the most painful and terrible periods in the history of Europe and the world; and, secondly, that the extraordinary influence exerted by the television exists, as it does, without anyone having the power, in a free country, to restrain it. If we are to be preserved from degeneration and disorder, its function as a transmitter of information must be directed and controlled by the educational activities of parents and teacher together.

VIEWER AS MUCH AS PUPIL

"Some may accuse me of a certain temerity", he went on, " in combining school and the 'impoverishing' culture of the mass media or in alluding to a great cause like the defence of human rights in the same breath as the practical use in schools of the new means of communication. But, as I shall never tire of repeating, school cannot be separated from life, children are as much viewers as they are pupils and we must use the exceptional opportunity offered us by this film to enforce a vital moral and historical lesson. It is for you, parents and teachers, in your own freedom and awareness, to make selections and provide explanations, to put matters in their right context, with reason as the guiding factor; in a word, to educate."

This message did indeed mark an advance, a fresh attitude towards the relation between education and the mass media. As the Minister had hoped, the showing of "Holocaust", which attracted exceptionally large audiences, provoked considerable discussion, both at home and in school.

More recently, a team of research workers from the Institut national de recherche pédagogique attempted to assess the impact of such programmes on life in the classroom as well as the use made of them by teachers. The appointment, already mentioned, of Mr Jacques Treffel as Director responsible for forecasting and technical and scientific educational methods, which was hailed as an "important event" by the educational press (3.31), was the direct consequence of the Minister's speech which, paradoxically enough, provoked much written comment.

3.4 To whom should mass media teaching be given?

The present study is one of five which together compose the Council for Cultural Co-operation's Project No. 1, the theme of which is "Preparing young people for life". The term "young people" is generally understood as meaning secondary school pupils undergoing compulsory education; in other words, children of, broadly speaking, between 10 and 16, give or take a year or two according to the country concerned. This is undoubtedly the most suitable period during which to prepare them for life and hence educate them in the mass media. On the other hand, the characteristics of a medium such as television must be borne in mind, as well as the fact that it is to be found in every home so that children become aware of it from their earliest years, almost indeed from birth.

The question therefore arises whether mass media education ought not to begin much earlier, when the children are first beginning to read and write their mother tongue and to do sums; that is, in primary school, between five or six and ten or eleven years of age. A first approach

to sounds and images, either fixed or moving, might even be made in nursery school. But this might not be possible as a general rule and, in any case, the position regarding teacher training in the subject makes it impossible for the moment.

FROM NURSERY SCHOOL TO THE FINAL YEAR

In the United States which, traditionally, are always ahead of Europe where progress is concerned and to judge by a publication issued by the Aspen Institute and quoted by UNESCO (2.27), the trend would appear to be in this direction. "The manufacture of new half-inch video equipment, simple enough to be used by a child of seven and cheap enough to be within the means of most schools, brings us a new tool that will enable us to teach children how to communicate in electronic language and to become intelligent viewers." It is true that the new generation of young teachers who will have to use these methods will have been brought up on television.

In Italy in 1965, Marcello PICCARDO, a former television producer, chose a school for handicapped children in which to try out an experiment designed to help them discover their environment and gain a better understanding of it. His success led to the scheme being extended to primary schools. It is probably, however, that the ground chosen for the experiment was particularly favourable since we also hear of a nursery school where the children put on a play at the suggestion of the school cleaners! We may well be led to reconsider many of our accepted ideas as to who ought to teach children. In this case, the answer seems to be anyone and everyone.

In the United Kingdom, teachers or, at least, those involved in the Inner London Education Authority's project, would appear to be directing their efforts more towards the older pupils in their last year at school, regarding them as more mature and better able to exercise their own judgement.

In this highly complex and still very new field there are no generally applicable rules and each school must decide for itself which children ought to, or can be given instruction in the mass media, in the light of the local environment, the equipment available and the quality of the teachers. The main thing is to recognise the problem and try to deal with it.

3.5 How to teach the mass media: using what methods?

There are almost innumerable ways of giving mass media education because the media are so numerous themselves. Such means exist, dependent on what equipment is available: images, sound or text, sometimes one, or the other or two or three together. Here it is the teacher or, better still, a team of teachers who are in control and who are in a position, depending on the pupils' psychology and aptitudes, to decide on the most suitable method or, if necessary, to invent a method of their own. A comprehensive look at what is being done in other countries will suggest some ideas. Let us begin by taken a look at French-speaking Switzerland, even if by doing so we risk making the other efforts look more modest or home-spun.

It could be useful however, to begin by considering experiments which might produce examples or a standard of reference and so provide the teachers and authorities of other countries with ideas and the courage to implement them; in short, encourage them once more to face, with optimism, problems they believe themselves unable to solve.

Whether because it is the homeland of Jean PIAGET, or because it has succeeded in retaining a human outlook, Switzerland may well be the envy of other countries so far as education is concerned. It is true that, for many centuries, she has avoided the great upheavals endured by the rest of the world. This, however, cannot be the whole explanation because, while subject, like the rest of us, to the effects of television, she has yet managed to control it and put it to the service of her schools in a highly original and intelligent manner.

AVOIDING PARTICULARISM

It should be said at once that, after some initial hesitation in the sixties, French-speaking Switzerland and the Ticino have succeeded in establishing the necessary arrangements, within a co-ordinated framework, to ensure educational progress. The atmosphere of co-operation that has thus been created has overcome the obstacles presented by the independence and particularism of the cantons.

This can be seen from the formation of bodies such as the Secrétariat à la Coordination Romande en Matière d'Enseignement, the Commission Interdépartementale de Recherche et de Coordination Educatives (CIRCE), the Conférence des Chefs de Départements de l'Instruction Publique de la Suisse Romande et du Tessin or the Institut Romande de Recherches et de Documentation Pédagogique (IRDP) in Neuchatel (4,4 and 4.10). These bodies formulate policy. Other specialised bodies are responsible for implementing this policy, so far as mass media education is concerned, or for providing assistance. These include, in particular, the Commission Suisse pour les moyens audio-visuels d'enseignement et l'éducation aux mass-media (COSMA) (4.6) and, the Centre d'initiation au cinéma, aux communications et aux moyens audio-visuels (IC) (1.14 and 4.9) together, of course, with the Radio Télévision Educative Romande (4.12).

MEN AND ORGANISATIONS

These organisations would be nothing without the men: those pioneers who created them in the first place and on whose inspiration they still rely, such as René BERGER (1.8), Robert GERBEX (2.14), Jean-Pierre GOLAY (1.14), Samuel ROLLER or Jacques-André TSCHOUMY (4.10), and the many who have since adopted their views which have led to a reform of educational methods in which media education is now given its rightful place. The latter include administrators as well as teachers in the classroom.

Robert GERBEX, delegate to the Coordination Scolaire Romande, tells us that in 1964 Swiss television introduced a schools programme which broadcast educational material in the same way as the Belgian television or the French "Ofrateme" programme were doing. As, however, this was watched by pupils in class, ie by some 150 viewers at a time, it soon encountered the same difficulties over timetables and programmes as were being met elsewhere. Accordingly, it was decided in 1969 to discontinue this method and reconsider the whole question.

The complete, not to say painful, review then conducted led to the creation of the Radio Télévision "Educative" Romande, backed up by the development of inter-cantonal and inter-departmental (inter-ministerial)

structural co-ordination and the first steps towards the progressive reform of teaching methods for French and mathematics which is still proceeding.

DO NOT TURN A PASTIME INTO A LESSON

As Mr Gerbex points out, children watch television with their parents and enjoy doing so. "It is important that viewing should not become a burden. A pastime must not be turned into a lesson." That is the reason why the Radio Télévision Educative Romande broadcasts its programmes on the usual channels and at hours when they can be watched by everybody, because they are designed for the public in general, not for schoolchildren only. Now that it is possible to record them on video-tape, and most schools are well provided with equipment, they can be used in class as and when the teacher thinks best. Constructed along these lines, the programmes are truer to life and more in touch with the ordinary person's concerns and interests than they would be if designed only to illustrate, however perfectly, a course of lessons.

THE CONTENT OF "LE MONDE" AND THE MAKING UP OF "FRANCE SOIR"

Mr Gerbex quoted from Jean-Christophe AVERTY "who", he said, "knows what he is talking about" to the effect that a successful television programme would be one that "had the content of 'Le Monde' and the make-up of 'France Soir'. Take for instance, the TF1 series 'Un homme, une ville', dealing with the question of divorce, seen from the human angle. By enabling the viewer to identify with the hero, it also enables him to understand this kind of situation better and to accept it. If the television company had announced a programme or a debate on the subject of divorce, it would have been at once overwhelmed by a whole series of questions, protests and objections, rejecting the suggestion in the name of the community and public opinion, that a film series could be a way of transmitting information through entertainment".

OVERTURNING THE IDOLS

"Television also offers a means of exploding the myths and overturning the idols of the entertainment world who dazzle the eyes of the young who are spellbound by the glitter and brilliance of the spectacle and by stars much the same age as they are. Show them the programmes in the classroom and tell them to make one themselves. When they say, as they will, that they can't, suggest that they have a shot at it all the same and you will be surprised at the result."

"We have tried this experiment with some of the most difficult classes, to convince pupils that the thing can be done. For one month we give them carte blanche, supplying them with the necessary equipment and a single technician. A pupil who plays the guitar manages to compose a tune; another who can write finds the words for it; a third, at next to no expense, builds glittery scenery; others arrange for the sound recording and filming. In the end, all that remains to be done is to record the film."

SMALL RESOURCES BUT THE SAME MAGIC

"Once the film is completed, they view it and reach the conclusion that:

1. With quite small resources it is possible to create the same magic as is produced by the cinema or televison; there is nothing very difficult in writing words and music; impressive effects can be obtained by the careful use of microphones and cameras; above all, everything is demystified;

2. children who had been unable to express themselves successfully in spoken or written work were able to do so with a camera; others overcame their shyness because appearing on the screen gave them a better opinion of themselves. The young have also learnt that the same results can be obtained by using other means such as ordinary cameras or tape recorders and cassettes."

GENEVA - LAUSANNE AND ALGIERS - TIMBUCTOO

In fact, all that is needed in television is to plan programmes that will educate young viewers. Robert Gerbex tells of the following incident: "In 1979, the winner of the 'Around the world' race, a competition for young people organised by all the French-language television companies, was a Swiss boy. He naturally had occasion to meet other young Swiss who congratulated him on his victory and especially on his completed journey. I remember his answer: 'There is as much to be seen between Geneva and Lausanne as between Algiers and Timbuctoo; all you need to do is stop and look'."

This is the kind of principle which led the Swiss authorities to plan two television series: "TV-Scopie" and "TV-Actualités" (2.9), their idea being that schools' programmes ought to attract the interest of a wider public, including parents and anyone connected directly or indirectly with teaching and education. Through such educational radio and television programmes, therefore, a standing dialogue has been established which the educational authorities and Radio Télévision Suisse Romande alike regard as valuable and necessary.

These programmes have a dual aim: first, to present programmes avowedly designed to inform the viewer and educate him in televison images and language; second, to analyse news and current events programmes as presented on television and as seen by viewers.

DO NOT "DELEGATE" YOUR VIEWING

The "TV-Scopie" and 'Télé-Actualités" weekly programmes are aimed at young people of between 8 and 17 years of age, according to age groups. They enable teachers "to help the pupils to understand how, unless they preserve a certain detachment when watching television, they are in fact 'delegating' their viewing to others - directors, producers or journalists - without any power of direct intervention themselves. Once children and adolescents realise this, it should help them to acquire sufficient detachment to make the right 'use' of something whose existence the school would be wrong to deny or ignore (2.9)".

The programmes contain no criticisms but, using programmes already shown, offer suggestions, subjects for reflection, practical proposals, all directed towards checking in practical terms, by reference to the viewer's own environment and to other sources of information, the real value in respect of form and content of the message transmitted. They also aim at being inter-disciplinary. For instance, the producer may refer to the decor used in an entertainment programme, thus involving the drawing teacher; or to the portraits of certain heroes as presented in a given series, thus involving the French teachers; or to the price of foodstuffs quoted in advertisements, which will involve the teachers of mathematics or economics.

"TV-SCOPIE"

The programmes take as their basis one of the films in the series "Télévison de Monsieur Tout-le-Monde" which has already been shown. The one selected may belong to any genre, all genres being covered in turn. The original film is shown again but with the addition of certain specifically educational features, in the hope of thus achieving three results: giving the pupils an opportunity of taking a second look at the original and getting a clearer idea of its genre; giving them an opportunity of meeting one of the people responsible for the original film who can then explain to them what he had in mind, why he made the choices he did and the difficulties he met with; helping them to discover the nature, value and effects of the language of television. The class is then enccuraged to embark on complementary activities which will vary according to the nature of the programme.

"TELE-ACTUALITE"

The "follow-up" process is the same in the Télé-Actualité programmes, as also the general principles and arrangments. These also begin with a repeat of a news programme. The educational features allow for a better understanding of the original by introducing complementary "documents" and explanations. With the help of films made in another way or by suggesting a different point of view, they also clarify the method of communication used in the original and its aesthetic and ideological options. The programme invites the young viewers to look at the news put out by the media in terms of their own world and behaviour, by presenting the same themes as in the original but in the context of their own environment.

Class activities to follow up this type of programme could include: research into other sources of information, assembling documentation, setting up exhibitions or scale models, handicraft. In some cases, the pupils might undertake some activity suggested by their own observations.

LOOKING AT THINGS DIFFERENTLY

All the programmes put out by the Télévision Educative Romande are based on a programme previously shown on "ordinary' television and therefore offer an opportunity of viewing it differently. Most of the work on these programmes is carried out in class. The idea is to "strip off the camouflage", help the pupils to understand the language and gain a better appreciation of how the original film is made, besides providing its makers with an opportunity of explaining their ideas.

Programmes such as these are made possible only by the structured co-operation already referred to; but an important part is also played by teachers sent into the television studios by the education authorities. The Télévision Educative Romande has, in fact, two "educational representatives" whom it employs full-time but who are paid by the education authorities and have the right to monitor the content, scenario and editing of the programmes. Should its educational objectives not be clear the representatives can, if need be, have the programme modified. They are there to advise the producers but do not interfere with the latter's method of approach and their professional "touch".

The Radio Educative Romande also employs an "educational representative" on the same terms. It should be noted, too, that television and radio co-operate closely. The radio dates back further than the television, having been in existence for 40 years but despite its age it has learnt to move with the times by replacing its earlier programmes on subjects such as insects or architecture, neither of which lend themselves particularly well to radio broadcasts, by music, folklore and news programmes.

"CHEMIN FAISANT" (ON THE WAY)

There is another series entitled "Chemin faisant" which is highly popular not only with schools but with the general public to which it is also directed. It introduces individuals who are not celebrities but are good at talking about themselves, their jobs and their lives, however simple these may be: fishermen, craftsment, peasants, the little workman round the corner, the kind of person the listener himself may be or one whom, in any case, he recognises. The programme serves to introduce the listeners to their fellow citizens.

For small children of between five and seven, stories which are much appreciated are broadcast. These are left unfinished for the children to invent the end themselves in class and then record it on tape.

Switzerland is also a country in which much photographing and filming takes place. The Centre d'Initiation aux cinéma, aux communications et aux moyens audio-visuels in Lausanne and the Geneva Media-Centre possess a wide range of material which they can lend out to schools which have as yet none of their own, more especially the kind of heavy, expensive equipment which local authorities cannot afford to buy for them. There is a mobile unit which takes the material, mostly television equipment, round to the various schools.

"RENCONTRE ECOLE ET CINEMA" (SCHOOL AND CINEMA MEET)

For the past six years, what are known as Rencontres Ecole et Cinéma have been held annually at Nyon during the town's Cinema Festival at which documentaries and other films are presented. They are attended by school-children who present films and video-tapes they have produced either in school or in outside educational activities. Up to 150 films can be shown. Although it is not a competition, their authors are rewarded by gifts of equipment of varying value. The most important and interesting part of the meeting, however, is the kind of dialogue it opens because it is understood that pupils, teachers and producers all take part on an equal footing.

TO UNDERSTAND THE CINEMA ONE MUST HAVE BEEN INVOLVED IN IT

All the films presented at Nyon by schoolchildren are subsequently indexed and copies made by the CIC which makes them available to any establishment which may ask for them. In this way, what is done in one school is soon known elsewhere and thus a stimulating effect is produced by these exchanges. The educational film centre in Berne is also a valuable source of information on the cinema for teachers.

In addition to lending out films and equipment, the CIC has, for the past ten years, been playing a leading role in teacher training in the audio-visual media. Starting from the principle that "to understand the cinema one must have been involved in it:, it has organised a series of introductory courses for teachers on visual images, photography, films, television, recording, the press and publicity. It employs, for this purpose, some ten assistants and a considerable amount of equipment, by which means it enables the teachers to become completely familiar with the various techniques so that they can use them with their own pupils.

AJAX AND THE TRANS-ATLANTIC RACE

One idea thought up by the CIC was to illustrate a film of Christopher Columbus' voyage to America - a major event of which we possess only a few drawings - by news film showing sailing ships taking part in the Trans-Atlantic Race, visual images as familiar to the eyes of the children as to those of their parents.

A growing number of teachers are taking an interest in the audio-visual media and in making audio-visual "documents" themselves as part of their teaching methods, as can be seen from their professional journal "Educateur" (3.15). These teachers have realised that, to today's ten-year olds, Ajax is no longer a legendary hero but a name signifying at best, a Dutch sports club or, at worst, a cheap detergent.

MEDIA, EDUCATION AND POLICY

Let us take a quick glance at what is going on in the countries bordering Switzerland. The UNESCO publication "Media Studies in Education" (2.27) outlines some Italian experiments. In one school in Bologna, much of the teaching is not by subject but the timetable is arranged with a view to regrouping the traditional subjects to form part of the study of the children's immediate surroundings. The pupils themselves produce whatever aids they need: newspapers, strip cartoons, narrative. They also watch television programmes and then re-make them in another way - in the form of a slide-montage, for example - as they would like them to have been presented.

In this town the introduction to the media has been profoundly affected by the local organisation and, in particular, the Communist Town Council. One result is that the schools prepare their pupils to work for the community. In one technical school, the publicity department has been entirely reorganised in order to prepare the pupils to use the media for public and not commercial purposes. Moreover, many of the qualified pupils from the school are working for the city council. The same school took part in a project on Chile which was open to the public during a political week. Considerable time is also devoted to the study of the sign-system in society, including the use of symbols considered as a good "shorthand" method of mass communication.

PUBLICITY AND POETRY

One secondary school in Milan offers a special course in audio-visual communication for those intending to take up the subject later, but this is additional to courses in Italian language, history and literature during which the teacher makes use of both advertisements and classical literature, in order that one may illustrate the other and to encourage the pupils to study aesthetic and communication codes, both for their own sake and as they relate to history. By comparing advertisements with poetry, the pupils are led to discover what is meant by a metaphor.

The different wasy in which poetry and the press are structured are then compared, after which consideration is given to their respective functions in society and to such questions as whether each needs, for example, to be memorised, to have a clear or hidden meaning, etc. For the study of "phraseology", the pupils fed a large number of political speeches into a computer and thus arrived at the "typical mode of expression" characteristic of right-wing and left-wing speeches respectively and also of both, thus bringing out the vital importance of context in determining meaning.

In schools in Naples considerable use is made of photographs and films for studying, commenting on and often criticising the local environment. This use of the media to instigate demands for explanation or action is widespread in Italy. Reference has already been made to the experiments carried out in certain schools for handicapped children and it will be useful to expand that information here to explain what its promoters have in mind.

"CINEMA RESEARCH"

The "cinema research" they suggest has as its object to prompt the children towards the creative discovery of their own environment. One of the most striking features of the films concerned is that they get right away not only from the usual subject matter or story but even, in many cases, from the narrative form itself and the convention that demands that a film be "life-like" that goes with it. Notwithstanding this, the films have been shown a number of times on Italian television and in Germany.

One characteristic production by this group of research workers is the "observation" film which makes use of imaginative elements. A film of this type, entitled "The telephone" has been produced by some young, mentally handicapped children. The screen shows some blown-up pictures of a telephone while a child's voice recites its various properties, including the visual images called up by its shape. In "Snakes and Ladders", all the symbols are drawn on the floor and the children play with large dice made of cardboard. The sequences of the game are shown by a regular change of camera angle. In the "Closed Box", the box tied up with ribbon which symbolises a present is shown alternately with black and white images showing what each child thinks may be inside it. One of them thinks it is empty. The children deal surprisingly well with this means of communication: they know how to show the value of the visual image and of the commentary by following one with the other. A film on the properties of the camera investigates abstract contrasts of light and shade.

DIRECTION BY THE PUPILS

In all these productions, while the camera itself is handled by an adult, all the directions as to the framing and length of the film come from the children. The subject is decided upon after a discussion in which the

teacher's role is restricted to advising the children to consider only original subjects, that is, subjects they have thought up for themselves. Next, every child makes its own drawings and writes a script. Then follows a further discussion from which emerges the scenario. The teacher intervenes only if the children ask him for advice. It is the children who assemble the equipment, choose the actors and do the cutting. The filming and editing follow, according to the plan already arrived at. The children sometimes become extremely democratic; for instance, in the "Closed Box", each child was allowed exactly the same length of time on the screen.

According to the originators of the scheme, the ideal thing would be for the whole of the children's school time to be spent by them in making these films. This has sometimes happened. They say that it is an activity that covers every essential educational process.

A number of the media libraries in the Federal Republic of Germany possess what may be described as two typical "documents". The first of these, entitled "One film, three presentations", consists of the same scenario presented in three different ways; the other, entitled "One film, three texts", shows the same film with three different commentaries. There also exists a course, mainly designed for teachers, which endeavours to give discerning users of the media enough knowledge to enable them to decide what interests them and then make use of the media in order to improve their capacity for learning and understanding. The content of the course is carefully planned: the programmed syllabus and the connection between one learning stage and the next cannot be altered arbitrarily without repercussions on the remainder of the programme. Students are warned that the whole course consists of 18 lessons, ie 36 hours. It includes both learning techniques, with the students working alone or in groups, using various types of equipment, and exercises. It has been planned for the use of "animators" who do not regard themselves as being specialists.

It need not be said that the radio and television are also part of mass media education. Most of the ARD stations, the body responsible for co-ordinating the various German radio and television services, broadcast regular school programmes. The largest producer of educational programmes, however, is the Bavarian radio station in Munich which has also set up its own research institute, known as the Scientific Institute for Matters Relating to Young People and their Education through Films and Television.

SCENE OF THE CRIME: TELEVISION

Radio Cologne also broadcasts programmes to teach viewers about the media. These take the form of three-monthly series. Among those presented over the past few years several themes can be identified. The series entitled "Creating a background" consisted of programmes showing work on a sensational newspaper, the production of a pop record and work in the worlds of advertisement and entertainment. Another humourous series was entitled "Scene of the crime: Television" and contained sequences on the credibility of the televised message, who composes the programmes? to whom does television belong? the world in the living room.

At one time, the series were completed during school hours by a programme entitled "Pupils make films" which, as its name indicated, presented films made by schoolchildren with the minimum of help from experts who were only called in to provide the professional touch. Some of the animators insisted that they had followed strictly the instructions given them by the pupils.

A reform in the teaching of German in the Land of Hesse, dealing with the problems of crime and punishment, include a proposal that in addition to studying more classic works, pupils should also study the detective films presented on television.

WE WON'T LET OURSELVES BE TAKEN IN

In Berlin, a similar modification in teaching methods for German has led to the introduction of a course dealing with all the audio-visual elements with a marked politico-social tendency. The television series is entitled "We won't let ourselves be taken in" and the whole consists of five televised programmes, slides, exercise sheets for children, displays, a teacher's textbook and readers. These are all designed to facilitate the teacher's task while leaving him full responsibility for adapting the course as circumstances may demand.

Each programme shows the same identification group: five children, of the same age as the viewers, present sketches, put questions or head debates. Their role is to represent the media's younger users with all their variations of ideas and character.

One series of programmes consists of drawings on the theme of reading in a library. To begin with the children investigate their own habits as regards reading cartoons, note their own conclusions and record those reached by others. Then they learn from their books to recognise the different types of cartoon and mount an exhibition of them. Later, they concentrate on the heroes of the cartoons so as to understand better what they represent and especially how far they themselves identify with them. The teacher makes them act out the scenes.

SUPERBOY, THE INVINCIBLE HERO

In one series, the young hero, Superboy, is faced with a school exercise for which he has not been prepared, but succeeds in doing it thanks to his supernatural powers. In the other, his powers are only those of a normal boy and so, naturally, he cannot do the exercise. The children learn in this way that in the act of identifying with the hero they can triumph over social reality but discover in due course that that has changed nothing in the real situation. A third presentation brings together two cartoon heroes and shows how the situation is one of deadlock because they are both invincible.

Later on still, the children find out about the financial side of the production and sale of cartoons. With the help of information contained in their handbooks and the television programme they are able to study the relation between needs, production and commercial profit. Finally, they make their own cartoons, using two purely stock characters taken from the book: the tall thin man and the short fat one. The first one teases the second who takes his revenge when he can.

EDUCATIONAL PROGRAMMES: A DUTY

The second television channel, ZDF at Mainz, also produces educational material and has, indeed, a duty to do so under its terms of reference. Throughout Germany as a whole the impetus for such programmes has come from the journalists working for the various channels and not from the educational authorities, even though mass media is dealt with in schools. But it is to be noted also that, as in England and France, the great interest in educational

television programmes of ten years ago has now dwindled or, to be completely accurate, has undergone a transformation. Less attention is paid to television as such, and it is used now in combination with other media. The television channels themselves, however, have not relaxed their efforts.

Helmut GREULICH, Director of Programme Research in the Cultural Affairs Division of the ZDF, and his deputy, Joachim OBST, are producing a series of programmes designed to encourage their audiences to reflect on television and news programmes (4.8). These are broadcast on the ordinary network on Wednesdays at the popular viewing time of 7 pm. The teachers, who are thus able to watch them as well as the general public at whom they are directed, can make use of them later on in class if they wish.

JUST LOOK AT THIS!

Since 1974, two categories of film have been produced and shown alternately. First there is a series of 39 shorts, lasting four and a half minutes, produced by Sarre television and entitled "Just look at this". The second is a series of 35 different films, lasting 45 minutes, and produced by ZDF. The first introduces two key characters: an ordinary family man with a newsagent's business and a younger, more up-to-date character who is a television journalist and whose principal role is that of "the man who explains". Various situations in everyday life in which the newsagent's family becomes involved are briefly described and used to introduce many of the problems posed by the mass media, and more particularly television.

One scene shows how habits have altered since the coming of television but that compensations can be found in the shape of books, records or the radio when the television is out of order. Another stresses the ambiguity of reports and the consequent need for journalists to carry out really full and careful enquiries. A third points out that television improves on theatrical performances such as the opera, in the sense that everything is prepared, edited, corrected and taken care of down to the last detail beforehand in order to present a perfect but artificial performance which does not correspond to an actual performance in public. A fourth demonstrates the unreal quality of the cinema, using as an example an amateur film made by a family during the holidays. By the time it has been cut about by one or other member of the family on the grounds that the sequences are not good enough, it no longer has the slightest connection with reality and a quite ordinary and rather rainy holiday has become an idyllic one.

The other series starts from the same principles and deals with the same themes but from a different angle and more fully worked out. The main point is that it involves the public. One film shows a meeting in which viewers criticise the producer of a news film: why did you do this and not that? why did you film this witness' account and not that one's? They discover the answers for themselves when invited to change places with the journalist and do the reporting for him. The same thing happens over the editing when it comes to deciding which sequences are or are not to be shown.

FOUR WEEKS WITHOUT THE TELLY

Another television programme has been made by Berlin University students in sociology. Taking the theme "Four weeks without the telly", they show the different reactions of two families and of the different members of the

same family when faced with this "gap" in their lives which is referred to in the hushed tones appropriate to the withholding of a drug from a sick patient.

One of the families bears the privation fairly well, at least at first, finding compensation in other pastimes such as open-air activities, visits to the theatre or the cinema and especially in conversation - between husband and wife or parents and children. "It would be wonderful if we could do without it", says the wife at the end of the first week. But little by little, week after week, she admits in the interviews that she would like to get her telly back because when it is there "problems disappear behind it". She recognises that she looks at the programmes quite indiscriminately. In the end she breaks down and tearfully admits that she and her husband quarrel too much and that he is more critical of her than he used to be.

In the other family, whose members are older, the absence of the television is less dramatic but when it is brought back the wife says that "life has a new meaning" and she finds subjects of conversation once more.

Among a wide selection of subjects, one programme takes the channel itself as its target. How can sensible programmes be thought up in such an impersonal building, in this kaleidoscopic world amid all the turmoil automatically generated by the television teams? The programme as a whole tends to caricature and leaves a bitter taste in the mouth.

RECEPTION AND PRODUCTION

In Belgium, mass media education is based on the following principles: study of each medium should begin by a "receptive" period in which it is analysed systematically and collectively. This objective analysis is then to be followed by a small-scale "production" period because it is only if they themselves produce a cartoon, poster or short film that pupils will gain a full understanding of the possibilities offered by each type of aid.

Since 1969, creative work with a camera has gained ground in the Netherlands, helped by several factors. First, there was the arrival on the market of simple and inexpensive equipment. Next, there was the realisation that in handling a camera pupils as well as teachers gained a fuller understanding of the means of expression it represented and the way in which communication was established. Many teachers, especially those teaching arts, were encouraged to make use of this method following an international conference on the production of films by children which took place in Amsterdam in 1969. Since then, cinema technique has become more and more an integral part of audio-visual education.

VARYING RESULTS

It has emerged from the various projects carried out over the past few years that production or editing by schoolchildren of films, montages, plain or audio-visual slides and tape or video tape recordings can produce the most varied and useful results. Besides giving them better opportunities of expressing themselves, it can be very valuable in other fields such as the development of perceptive powers, the exploration of certain ideas, the awareness of one's role in society and group activities.

In the Netherlands, a more systematic investigation has been carried out into the part that can be played by the creative use of audio-visual aids in teaching. An experimental programme has also been drawn up for a course in audio-visual communication.

The development of educational thinking in the United Kingdom regarding mass media education has been accompanied by a change of attitude towards cinema technique which has also been greatly facilitated by the speed with which manufacturers have developed a simple and inexpensive 8mm cine camera.

THE CAMERA: A MEANS OF EXPRESSION

In the sixties, the Newson Report pointed out the direction in which to go. This stated that "film production is a particularly good example of a creative activity which demands at the same time considerable technical skills, a visual imagination, an inventive mind and natural insight. When everyone is given the opportunity of becoming more aware of his environment, more active and better equipped to make choices when called on to do so, the lives of individuals will be considerably enriched".

That is the reasoning which has led some people to abandon the idea of the "well constructed" film with a carefully worked out plot, in favour of using the camera as a means of self-expression and of investigating all its possibilities and the results it can produce. The advantages of this method for educational purposes are also obvious and are referred to in the booklet "Film making in school" published in 1968 by Douglas Lowndes. The concept has also been extended to educational television though on a more modest scale as all do not yet possess video cameras.

Media education courses have been arranged in various schools and colleges including, for example, the City and East London College. There is also the course referred to above, arranged by the Inner London Education Authority, on film studies for pupils in their last year. The object of the latter is to provide the teachers concerned with the means of studying the cinema with their pupils from a rather different angle, abandoning the usual analysis of the subject matter which all too often represented no more than a discussion of its social content in order to concentrate instead on the nature of the film itself. It is also designed to help teachers without training in cinema studies as a separate discipline to pick out the most important issues and the points needing to be examined in depth.

GUIDELINES AND A LAW

Denmark has seen the issue of two basic texts: the 1971 guidelines on secondary education and the 1972 law on primary schools. Each states on the one hand that the object of education should be to give pupils the means of making their own critical selection from among the mass media available to them, and on the other that it is more important for them to be taught to communicate than to be given instruction in the arts.

Mass media education in secondary schools, as laid down in the guidelines, is divided into four parts; observation and analysis, texts and films, an example of a work of art produced by the cinema and instruction on television. This might make it appear that the authors draw a distinction between teaching about the cinema and about television but, in fact, the course begins by covering the elements shared by both before going on to the study of those peculiar to television on account of its special nature and its place in society.

In the first part of the course, "observation and analysis", the pupils receive practical training as well as instruction on the theory of visual images. They are expected to learn to "read" an image and to understand what is meant by "composition", "structure", "plan" and "criticism" as applied to the media. In the series "texts and films", it is assumed that education in the media forms part of the teaching of Danish.

ANALYSIS AND IMAGINATION

To begin with, the pupils are shown examples giving them an opportunity of examining in detail the effect that the visual image and the sound have on each other, and on the pupils' own overall grasp of the information conveyed. Then, they are given various versions of a number of stories to show them how the passage is effected from one mode of communication to another and the results that ensue. This can be done by beginning with a text and inviting the pupils to analyse it and then to imagine how it could be worked up into a film and comparing the two, or by beginning with the analysis of the film and then moving on to the text.

In "example of a work of art produced by the cinema" (or television), there is an explanation of how to deal with a process calling for only one aid to communication. The last section "instruction on television" states that one object of such instruction may be to enable the pupils to master the media by examining the principles governing selection, editing and illustration.

Mass media education is given in most parts of Denmark but it takes different forms. These vary from the simple viewing of a film or television programme by teacher and pupils, followed by a discussion; to a series of lessons in which content, methods and progression are worked out in great depth and the results assessed.

THE ELEVENTH YEAR OF SCHOOLING

There is a marked tendency towards extending the period of compulsory schooling (nine years) by a year all over the country. A lesser number of pupils, even do an eleventh year. In their case, special attention is paid to mass media education and a graduated course has been carefully worked out based on basic creative work, the production of television programmes by the pupils using audio-visual material. The course is divided into seven parts: introduction, practical production, commentaries, the viewer's role as recipient, the creator's role as transmitter, analysis and finally assessment.

In one secondary school for pupils from 16 to 19, the mass media course is an optional one occupying two years with one or two lessons a week in classes of, at most, 24 pupils. The last part of the first year is spent working on two or three fairly comprehensive projects such as documentaries, comic films or news programmes. The second year is largely devoted to practical work, mostly multi-media projects which combine the use of several aids.

MATERIAL: THE MEDIA

In Finland, an introductory booklet on the mass media designed for teachers and adult learners came out in 1971, under the title "News in our society". So far, however, there is no similar booklet for younger pupils. Most of the educational material utilised comes from the media themselves and the National Education Council has recommended that schools should

purchase, for use in the classroom, newspapers supporting each of the political parties represented in parliament, plus one with no political affiliations and one local paper. Most schools have radio and some of them television as well. So far as other material such as records, films, magazines and displays is concerned, the position varies considerably from school to school.

The schools radio service broadcasts a series on mass media education. In 1973, a composite series consisting of seven television programmes, three radio programmes and a textbook was produced, designed for teachers and adult students. The former dealt with the content of the mass media series, while the radio programmes instructed teachers in its use. The schools television and radio services broadcast at the same time a mass media series designed for schoolchildren.

TWO SCHOOLS OF THOUGHT

Educational methods applied to the study of the news vary considerably but most of them concentrate on the pupils: discussion, group work and individual activities. There are two schools of thought on the subject. The first concentrates on analysis and production; ie the messages transmitted by the media are analysed, assessed, reworded, criticised and completed. An effort is also made to produce positive alternatives, the object being to develop the pupils' insight and critical capacities. The other school believes in making the pupils produce the information by preparing reports or newspapers that can be used in the lessons. For example, in history or social science lessons current items from the media are used so as to teach the pupils how to handle them.

In history lessons, the teachers suggest various exercises and encourage the pupils to apply modern methods to historical situations as described in contemporary writings: eg tribal life and the transmission of news, the Fuggers, renaissance journalists, history and methods of advertising. Other exercises on news structures in Finland deal successively with editorial supervision, the ways in which information gets reported, its content and its political and financial constraints. Another series covering news content and the instruments for collecting new information teaches the pupils to classify news items according to their category and to identify the criteria applied to them.

VIEW AT HOME: DISCUSS IN SCHOOL

In Sweden, the ordinary television programmes play an important part in teaching the art of the screen at school, the pupils watching them at home and then discussing them in class. School radio and television programmes are also valuable in providing themes for study, television in particular being widely used and accompanied by written texts including specialised publications, handbooks for teachers and chapters dealing with the subject in the textbooks for Swedish language and social science courses issued to all schools. Educational establishments are well equipped with material of all kinds.

During the sixties, with the reorganisation of the upper secondary schools, a course in cinema studies was made compulsory for all teachers of Swedish. At about the same time, the education department of Swedish radio arranged courses on the art of the screen and on the media for broadcasting to schools and upper secondary schools.

PUTTING GOOD QUESTIONS

With the object of teaching pupils "how to ask good questions" rather than turning them into film experts, the education department has made a special effort in its programmes to develop their capacity for looking at what is shown them with a critical eye, making up their own minds about the messages transmitted by the different media and discussing what they have got out of the films and other programmes. The aesthetic angle is relegated to second place.

The programmes designed for the compulsory schools include television broadcasts made up of extracts from films and television programmes on which pupils and teacher are then expected to comment. Accompanying booklets contain themes for discussion and some simple suggestions regarding practical work. They also contain sections designed both to help those wishing to make their own films and to encourage teachers of different subjects to work together.

GAMES ON TELEVISION

The series designed in 1966 for upper secondary pupils dealt mostly with the cinema. The method adopted consisted in asking them to comment critically on the film extracts shown and in helping them to discover all the means employed by the producer to transmit his message successfully. Later, another series was produced designed to promote the simultaneous study of all kinds of mass media and lead the children to reflect on their other aspects by studying the operation of the cinema, television, radio and the press in their psychological and sociological aspects. They are also taught to become aware of the social context in which the media operate and the financial, social and political conditions in which they are produced.

The first programmes in the series are copied from the various games played on television or from an entertainment series and consist of sketches or comic songs illustrating the questions about the media to be put during the programme. The object of this is to arouse the pupils' interest in mass media questions, the originators of the series having noticed that televised games often lead veiwers to listen and reply to questions on subjects which, in the ordinary way, do not interest them very much.

MOTIVATING THE PUPILS

The work being done in teaching the audio-visual media should not lead to what has been accomplished with regard to the press being ignored. For more than 20 years, newspapers have been regarded as part of educational material and almost all teachers have used them in the classroom. It all began in 1958 when the then Minister of Education called on the Association of Swedish newspaper publishers for their help.

"Educationalists had noted an increasing lack of interest in traditional subjects, with educational methods seemingly on the verge of breaking down", wrote Philippe DUHAMEL in "Presse-Actualité" (3.12). "They accordingly became anxious to open education to the world of today and gambled on use of the press to provide the young with a new stimulus." Accordingly, the Minister asked the Association to provide secondary schools with newspapers free of charge. Since the Association, representing 130 newspaper publishers, was itself becoming worried by the increasing age of its readers and the lack of interest in the press shown by the rising generation, it agreed to the request. The experiment was put in hand and at once proved a great success, a success which other European countries, such as France, are still striving to achieve.

THE PRESS AND THE SCHOOL

"In 1965", to quote Philippe Duhamel again, "the country's 6,000 schools attended by pupils of between 7 and 18 received official encouragement to make use of newspapers in the classroom while, two years before that, the Association had set up its own 'Press in the School Committee' which would be working closely with the Ministry since both were pursuing similar aims."

The situation has now developed further and and the committee is employing a full-time journalist. "Progress is being made but some matters are still outstanding because Sweden is a large country in which communications are difficult for a good part of the year. Besides, although more money is now available funds are not unlimited. Lastly, not all teachers have begun to use newspapers in their lessons. However, the committee is carrying on with its long-term activities and keeps an eye on its neighbours in Denmark, Norway and Finland in its quest for new ideas. There is also talk of a Scandinavian club, Press in the School, being set up in the near future."

NO MORE FREE NEWSPAPERS

Although the Association of Newspaper Publishers began by giving schools free copies it no longer does so. In its view, no one values what he has obtained at no cost to himself and the schools must therefore regard the money for their papers as part of their own overheads. They are, in any case, able to obtain a 20% to 30% reduction on the price, a concession which would appear to be appreciated since sales to schools are increasing regularly.

There is just one establishment, the college at Brandberg some 20 km outside Stockholm, which still gets its papers free of charge but if it receives five copies of the four large Swedish dailies there is a special reason for this. The district is a poor one and the papers are used in the teaching of Swedish in which the children are deplorably deficient. Backed by the Ministry of Education, the Association and its Press in the School Committee are trying to establish increasingly close co-operation between local papers and schools throughout the country.

METHODOLOGY

The committee also has other achievements to its credit including the issue of films and audio-visual displays on the role of the press, advertising and production as well as the publication of educational books and pamphlets for schoolchildren and a handbook, written by a teacher under the auspices of of the committee, suggesting teaching methods applicable in the case of all newspapers. It also arranges meetings in schools and visits to newspapers as well as summer seminars designed to give teachers at all levels an opportunity of learning something about the technical side of newspaper production.

Similar arrangements have also existed in France for some time but on a much smaller scale, nor is there the same degree of confidence and co-operation between the two sides. Often, such experiments remain isolated examples, neither the teaching profession nor the editors being themselves entirely at one on the question. The Ministry does, to a certain extent, promote the scheme but, in the eyes of the teachers and journalists most committed to it, it does not do enough.

READING THE PAPER

There also exists a quite recent handbook for teachers but neither its inception nor its production owe anything to teachers, editors or even the Ministry itself. It is a "popular" work by two journalists entitled "Read the Paper" (Lire le journal) (1.1) although it is true that the two authors, Yves AGNES and Jean-Michel CROISSANDEAU, who are on the staff of the most important French daily, "Le Monde", have been active members, since its creation in 1966, of the Association Presse Information Jeunesse (APIJ) formed by journalists specialising in educational questions.

At first sight, the book does not look like an educational handbook but, once opened, it becomes apparent that that is what it is. It bears a sub-title which reads: "To understand and explain the mechanics of the written press" and offers 110 clear, practical and original charts representing a perfect goldmine in the form of a most valuable guide for any teacher interested in the subject. The charts even constitute an encouragement, for such teachers as have been wanting to do so but have lacked the courage, to tackle the experiment.

NEWS-EDUCATION

"One of the functions of the news is to educate" writes Jacques FAUVET, editor of "Le Monde" in the preface to the book. "The wealth of facts produced adds to one's knowledge, the pertinence of the analyses guides one's reflection, and the diversities of the comments facilitates careful investigation." Here we have a list of some of the virtues which teachers can convey to their pupils through use of the newspapers.

NEWSPAPER ASSOCIATIONS

The ARPEJ (3.50) is one of the three associations of newspaper publishers intended to bring together various newspapers with the object of encouraging the use of the press in schools. The other two are the Comité d'Information pour la Presse dans l'Enseignement (CIPE) (3.36) and the Association Presse-Enseignement (APE) (3.51). One would really be enough but, as nothing in the French newspaper circles is simple, they have not yet managed to settle their differences, whether of character or opinion. Despite that, since all three are working for the same ends, it is with them that the Minister of Education has chosen to set up a joint Press-Administration Working Party (3.9) to compile a list of activities in this field (2.22) and, to encourage and promote them with a view to having them included in the curricula and establishing a methodology.

Accordingly, the editors welcome teachers and pupils to their offices and printing works for them to gain a better understanding of the mechanics of newspaper work and see how the information is dealt with and what the technical requirements are. They also send some of their journalists to visit the schools to help the teachers in the use of the papers. Journalists' professional associations also co-operate and the APIJ referred to above, together with the more recently created Association des Journalistes Universitaires (AJU) have organised several technical symposia, as have also the APE and the CIPE (3.11 and 3.35). So far as teachers and educationalists generally are concerned, several associations encourage their members to make

use of newspapers in their lessons and have more than once brought out special numbers of their professional reviews on the subject. The associations mostly concerned are the Association des Professeurs d'Histoire et Géographie (3.24) and the Association des Professeurs de Français (3.18), the elementary school teachers belonging to the Mouvement Freinet (3.45), the societies for educational action and research (3.37), the Ligue Française de l'Enseignement et de l'Education Permanente (3.20, 3.21 and 3.49), the Amis de Sevres (3.1), the Association des responsables de Centres de documentation et d'information (3.28), etc.

USING PRESS RELEASES

The use made of the press in France is similar to that in Scandinavia; but one original experiment merits attention, even though it is confined to the Orleans-Tours district. It consists in familiarising secondary school pupils with journalists' language and the way in which news is handled. They regularly receive copies of all Agence France-Presse releases, thus getting the news in its "raw" state and then seeing how it is handled in the press - both the national press and the local or regional dailies as well. They also receive the releases in several foreign languages which enables their teachers to put them to work on real, absolutely up-to-date texts drafted in current, everyday terms. Teachers of economics naturally use releases relating to their own subject, and so on.

France's use of the audio-visual media does not differ very much from what has been reported of the other countries, either as regards radio or television school programmes (of high quality but very expensive and not put to the best use) or as regards the use in the classroom of programmes intended for the general public.

WE DO NOT DESCEND FROM GOLDRAKE

It is easy to see the good use elementary and secondary school teachers can, or have been able to make of such dramas or series as, for example, the "Persians" of Aeschylus - the crowning moment of French television which had only one channel at the time - the story of the trade guilds entitled "Ardechois coeur fidèle", "L'Affaire Callas", "Les Cathares" or, quite recently, Georges Duby's "Temps des cathédrales". Besides their value in showing the children that our abbeys and cathedrals are only part of a wider, European framework and in rehabilitating the Middle Ages, the series has the enormous advantage of making them realise that, in Bernard Chapuis' apt phrase in the "Nouvel Observateur" (3.6), "we do not descend from Goldrake".

SHELVING EXPERIMENTS

In the matter of the audio-visual media, there is no need to insist on the role that has been, and still is played by film clubs or specialised bodies such as UFOLEIS of the Ligue de l'Enseignement (2.27) and, for many years now, the work of René Laborderie at the Centre régional de documentation pédagogique in Bordeaux in connection with the ICAV (Initiation à la Communication audio-visuelle) (1.17), or the Collège audio-visuel (lower secondary school) at Marly-le-Roi, now regrettably run at a reduced level instead of having its work extended by means of an upper secondary school on the same lines. It will be enough to quote one or two examples of experiments tried out at "ground level".

In Le Havre, as also at Boulogne-Billancourt, children from working-class neighbourhoods have produced films - some fiction, some about their own environment (2.27). Among several noteworthy productions may be cited the audio-visual projects, sponsored over more than ten years by Robert POMELA at the school in Isle Adam, through which teachers of French have been able to send their pupils to interview and film writers and actors in connection with their syllabus. In this way, they have had an opportunity of questioning Joseph Kessel, Jacques Prévert, Maurice Genevoix, Bernard Clavel, François Perier and Jacques Fabbri. Some natural science teachers have also arranged for their pupils to do a short documentary on blood transfusions (3.14).

OPERATION MULTI-MEDIA

The children of the rue Vitruve primary school in Paris produce films giving a "worm's eye" view of their school. They do it all themselves: decide on the scenario, do the filming, produce the actors, carry out all the technical work and do the editing. It is true that those who attend this experimental school are particularly resourceful. As they say there: "At Vitruve we learn by doing things". A great deal is also being done at the Ecole des Roches but this private school is too much the exception, and possesses too many resources, to compare it fairly with the rest. Every year, under the auspices of the Ministry of Education, "multi-media meetings" take place at which, as at Nyon in Switzerland, the pupils are able to present their own productions.

Lastly, mention must be made of "France face à son avenir" ("France faced with her future") which, since 1971, has brought together in some dozen school districts representatives of FR3 radio and television channels, the local newspaper and the regional centre of educational documentation (CRDP). Taking a single theme, "the volcanos in Auvergne" for example, the CRDP makes the relevant documents available to the teachers, the local paper publishes articles and information and the radio and television broadcast interviews and documentaries. The advantage of the "multi-media formula" is that it widens the field covered by the school to the general public. As in Switzerland, Germany and Sweden, the pupils can watch, read and listen at home and discuss, delve more deeply and comment in the classroom.

3.6 How to evaluate such teaching

Assessing the value of mass media education is probably one of the hardest problems with which we have to deal. What is the right way to proceed in dealing with such a varied and elusive field? The choice seems to lie between treating mass media education like any other subject on which a school sets the usual examinations, or recognising it as something new for which new methods of continuous assessment must be devised. So far, no country seems to have discovered a universally applicable solution and the discussion remains open.

In the United Kingdom, some schools and colleges have arranged courses on the media which often terminate in an examination at a level similar to that of a secondary school leaving certificate but the negative or limiting effects of an examination have also to be borne in mind. The UNESCO publication "Media Studies in Education" (2.27) quotes an article from the

review "Screen Education": "While capable of writing an essay on the moral values of 'Ashes and Diamonds' or 'Battleship Potemkin' for purposes of his CSE, a pupil is very often totally incapable of expressing in clear and comprehensible language his views on the nature of their images, their genre or their narrative structures, such views remaining with him in an unformulated state from which they will never emerge. His critical faculty will therefore remain inadequate throughout his life. The fact that most, if not all, CSE syllabuses are drafted as though such a state of affairs did not exist does not augur well for the study of films any more than for that of English language and literature."

PROMOTING GENERAL VISUAL LITERACY

It might be better to concentrate all our efforts on our younger pupils, rather than waiting to take action until they are at the end of their school career, in their last year. But, paradoxically enough, general visual "literacy" will probably remain unattainable until more film courses concluding with an examination are made available, the present system being apt to operate in favour of placing at the top of the pyramid what the educational authorities regard as important, rather than where it is really wanted, at its base, ie at nursery and primary school level. As a result, the whole evolution of visual education could well depend largely on the way in which the film courses for purposes of the CSE are planned.

AT AMATEUR LEVEL

In Denmark, mass media education is carried out in seven stages. At the conclusion of each stage, the results are assessed and the remaining stages modified in the light of those assessments. At the end of the course, pupils are asked to analyse and criticise programmes made by other groups and to produce a required piece of work on the media which is then the object of a final assessment. In secondary school the practical work done varies from one group of pupils to another which makes it difficult to form any general notion of the level of competence or professional skill achieved. The important thing, however, is that in schools obliged to prepare pupils for examinations we have here one part of the syllabus, relating to an important and interesting subject, for which the pupil's own experience and personal satisfaction are the deciding factor, rather than the examination marks he achieves.

That is exactly what is proposed by J Mertens, inspector of audio-visual methods in Belgium, who writes: "Since the knowledge we wish pupils to acquire is of an encyclopaedic nature, less stress will be laid on the purely cognitive aspect in assessing results than on their general attitude and their ability to tackle such tasks as drawing, filming, tape recording, photographing, etc, bearing in mind that we are working at an amateur level."

4. A CRITICAL ATTITUDE

Do the effects produced by a critical attitude of this kind include the danger that a similar attitude towards the school and life generally will become the rule? Is it possible to train young people for political awareness as distinct from indulging in the expression of political statements? These are the kinds of question that arise in relation to their education in or through the mass media, as a way of preparing them to face life and see things in perspective.

All the examples quoted show it to be one of every country's major concerns to develop a critical attitude among the young as a preparation for life. The matter is approached in different ways and with varying degrees of success but the concern is certainly there. But, by thus accustoming the young not to accept everything unthinkingly and giving them the means of checking the truth - the facts - of the information presented to them, we do run the undoubted risk that they will extend their criticisms to our educational systems, institutions and society as a whole.

Criticism of this kind is not to be rejected a priori as it is a necessary condition of social change, but only provided such change remains gradual, properly balanced and adapted to circumstances. Once it becomes the general rule it either produces the kind of happenings experienced throughout Europe and the United States in 1968, or else ends in a degree of destabilisation and anarchy which governments can no longer control.

EDUCATION AS A SOURCE OF ENLIGHTENMENT

What are the views of the various countries on this point? In Italy, according to a UNESCO paper (2.27), one way of changing history is by changing the school. This can be done indirectly by altering the type of teaching given, as in the case of one class which, after it had shown an anti-war film by Rosi, discussed the matter with veterans of the first world war; or as in that of a school which took another film, "L'Enfant sauvage", as its basis for a discussion of the concept of education as a source of enlightenment.

Another indirect method is by reforming educational establishments, or by demonstrating how to reform them. In yet a third school a whole series of films were presented by teachers who had been endeavouring to get rid of what they considered to be social discrimination in educational methods, such as the marking system and strict division of the content of the syllabus into watertight subjects, thus encouraging the cult of the specialist. The controversy to which the films gave rise in the school had a marked effect on the pupils and teachers felt they had contributed towards their political development by making them fully aware of the "school's authoritarian structure".

ANTI-DEMOCRATIC CHARACTER OF THE EDUCATIONAL SYSTEM

A film made by the pupils of a working class district in Germany gives an imaginary picture of the pressures exercised on a girl by her school. Entitled "Deadlock", it shows, in moving detail, the life of an adolescent while, at the same time, revealing the "anti-democratic character of the educational system", a point of view expressed by the pupils themselves when making the film. The production team of a pilot television unit dealing with a new method of teaching children their mother tongue, explain exactly why they want to see a change in the methods followed during the child's first years in school. A particularly good example of the way educational methods favour the children from a middle-class environment is to be found, they say, in the way the pupils are taught their mother tongue. The "classics" on which such teaching is still largely based have nothing in common with the cultural environment or tastes of most of the children and are, in fact, no more than a means of preserving the dominant position of a politico-cultural minority.

However, the team has few illusions as to the possibility of education becoming a factor of social evolution. "We know that the mere adoption of a less bourgeois educational system can do nothing to ensure equal opportunities for all in view of the fact that the 'forgotten sector' of society which we are trying to free from its handicaps has been created by economic and social conditions quite outside the educational field, and that true liberation will only become possible once those conditions have been eliminated."

TAKING ONE'S OWN DESTINY IN HAND

"The contradiction between society's declared aims and the actual facts ought not to have a veil drawn over it in school since that merely consolidates or even intensifies it", according to the pioneers of the new methods who go on to say that "education ought to show up the existence of the contradiction as clearly as possible, as also the reasons for its existence. Although unhappily not enough by itself, education ought to be one essential condition of the humanisation of society through its members' struggles to take their own destiny in hand".

"Taking one's destiny into one's own hands" is, indeed, the keynote of the whole course. What it aims at doing is to give the pupils a clear understanding, gained through their own independent efforts, of how society can "oppress children, use them for its own profit and deprive them of their cultural rights". This is done, not through dry, didactic lessons, but through activities which are more like games and through articles in their reading books which take the children's side and written in their kind of language. Both the books and the television films are made as entertaining as possible.

FROM JUSTIFIABLE TO DANGEROUS

The attitude adopted by the pioneers of the system goes, as we have seen, a very long way. It may even be asked whether it does not go too far and whether, being intended for children over ten, it does not in fact amount to manipulation of their early thinking. To correct error is justifiable; to preach revolution may be dangerous. A similar anxiety may also be felt in respect of what has already been described as happening in Italy - in Bologna, to be exact - where, under the influence of the Communist Town Council, the attention of the pupils, whose future as local government employees is already marked out for them, is directed above all to contemporary problems. While it is entirely praiseworthy to teach them to work for the community and responds to an evident social need, it is more debatable how far it is right to involve them from their earliest years in openly political demonstrations such as Solidarity Week in support of the people of Chile. Besides, would those same authorities organise a similar demonstration in support of the Czech people, or the Afghan, or of human rights as defined in Helsinki? If not, where are the objectivity and tolerance to which children are entitled?

SALUTARY FOR DEMOCRACY

A more reasonable view is taken in Belgium where it is held that a critical attitude on the part of young people is salutary for democracy but on two conditions. First, they must be given an opportunity of studying for themselves, as objectively as possible, the structure and

operation of firms and other bodies working in the field of the mass media; secondly, after completing their analysis, they should make some attempt at bringing out a production of their own as this will give them a chance to present what could be an alternative message.

The teaching methods used in this course will enable young people to acquire something of great value, namely, a critical capacity based on full knowledge of the facts obtained by analysis of the medium concerned, while at the same time seeking to put forward an alternative through their own experiments in production.

During the sixties, the Danish public still lacked understanding of the "language" of the television news bulletins. Moreover, the discussions on this subject had little effect on radio programmes, probably because of the absolute powers officially conferred on the broadcasting authority which has the last word in regard both to the policy and the censoring of programmes. It has even been nicknamed "the second parliament". There was lengthy discussion as to who ought to direct the media, whether or not they were manipulating public opinion and how they were likely to evolve in the future.

INCLUCATING MENTAL ATTITUDES

The 1971 guidelines on teaching in secondary schools contained very definite ideas as to how television education ought to be tackled. They lay the greatest stress on the analysis of information and the way in which it is presented and, generally speaking, make the pupil the focal point of the teaching. The object is no longer to ensure that pupils learn facts but to inculcate attitudes of mind. The policy deliberately adopted in the guidelines is to encourage the criticism of society by its citizens.

The 1972 law on primary education states that "in a democratic society, the task of primary school is to prepare the pupil to live with others and exercise his right to be consulted. As in daily life, so in school, education should be based on democracy, freedom of thought and tolerance". That view chimes in exactly with the concept of training people to exercise their critical facilities, one which for the first time in this country is now included among the aims of education as a whole.

FROM PRINCIPLES TO THE FACTS

But principles and facts can sometimes differ. Thus, in the attempt to show pupils the way in which television news bulletins operates a certain unconscious manipulation and how this can be detected, began by being failure, the pupils being at first entirely unwilling to admit the need to adopt a critical attitude towards programmes of this kind. The inevitable conclusion only became obvious to them after they had come across several cases in which manipulation had quite obviously occurred.

The reason for their unwillingness was plain, even if they did not want to admit it. The programmes which they and their families had been watching together for years and which they had been accustomed to accept as gospel truth, were, in reality, something very different. But once these teething troubles had been got over, the pupils concerned became better viewers. Apart from this they became not only more keenly aware of the ways in which the media's powers of expression operated - and of the

ways in which they manipulate us - but also more alive to the quality of the programmes. Compared with their earlier judgments, their work when assessed showed considerable improvement in their powers of observation and of carrying on a discussion.

THE MEDIA AS A CORRUPTING INFLUENCE

A theory grew up before the second world war which gained considerable acceptance in the United Kingdom, as also indeed in the United States. It was to the effect that modern society left much to be desired in the sense that, owing to its industrialised and materialistic character, it could not succeed in satisfying man's fundamental needs, in particular his desire for a rewarding relationship with his work, with nature and with his fellow-men. Art, on the other hand, because it was the direct expression of the creative force of theindividual, offered a vehicle for the criticism of society and an embodiment of the great spiritual values. The media, because they were the product of technology, could not be a source of art and even represented a corrupting influence to the extent that they propagated false values.

PROTECTING THE YOUNG FROM THE CINEMA

If this ideology were to be accepted unreservedly, media studies would presumable be impossible and, in fact, many teachers responsible for instructing their pupils in the art of the screen did try to protect them from the corrupting influence of the cinema in general. In practice, however, they recognised that a certain type of film could be regarded as a work of art embodying great spiritual values and could therefore be used as a criterion for denouncing the cinema as a corrupting influence.

Things have, naturally enough, changed since then and such attitudes have by now disappeared. For instance, the most difficult problem facing a teacher responsible for film studies with pupils in their final year comes most probably from the fact that the visual stimuli only provoke either intuitive reactions or conditioned reflexes. The task of such a teacher will remain difficult and its scope limited so long as he is dealing with pupils who have not had the same opportunity of learning to decipher visual images as they have had in the case of reading, writing and arithmetic. It is for that reason that the opportunity to do so should be given at the beginning rather than at the end of their school career.

THE VAST AMOUNT OF TIME GIVEN TO ENTERTAINMENT

In Finland, the view is that the elements characterising the development of the media - monopolies, commercialism, multi-national companies and the increasingly preponderant place allocated to entertainment - have produced a situation which neither parents, teachers nor other educationalists can regard as desirable from the educational point of view. Many of them maintain that the mass media teach children to adopt an entirely wrong attitude towards violence, sex and other moral questions. Many are also afraid that the vast amount of time devoted to entertainment is making the children less active.

It is also thought that the media are shaping the children's social and political ideas and opinions, not to say those of adults as well. (This seems a far cry from the German and Italian views quoted above!) Hence, to a large extent, the media are running counter to the values which many countries have accepted and set as the aim of the education given in their schools - those very schools whose duty it is to safeguard the children by forming their judgement and encouraging their critical faculty. They will need both even more later on.

ALIENATION AND DOMINATION

What is the position in France? According to the weekly "Telerama" (3.14), what is worrying SNALC and SGEN, two teachers' unions usually in disagreement but for once expressing similar views, is the use to which the audio-visual media can be put. According to them the reason for mistrusting those media is that they can become either an alienating or a dominating influence. When we talk of an opening on to the world, are we not forgetting that the people who have created that opening are precisely the people who operate the television? The problem therefore is to know who the authors are behind the message, which is the very reason why SGEN considers that television ought to become a subject to be taught to everyone.

Both the Fédération de l'Education National (FEN), the largest federation of teachers' unions, and its most important union the Syndicat National des Institutions (SNI), hope one day to see the "audio-visual revolution" spoken of by Christian Beullac, Minister of Education. In their view, this means making the best use of a television which, whether we like it or not, is here to stay. Seen from that angle, it becomes essential to modify the task of the teacher who is no longer the only person, or one of the only people, to hold the keys of knowledge.

According to these two large organisations, therefore, the teacher is today becoming someone whose task it is to organise knowledge by grouping it according to various branches. Hence, it is certainly the school's taks to make considerable readjustments in order to allow use to be made of the audio-visual media which they describe as "a privileged and essential training method, a source of knowledge and an instrument for the development of the individual". Whence, according to the SNI, comes the need for teachers to be given audio-visual training.

TELEVISION AND ITS ELITIST PROPERTIES

According to FEN, television also has an "elitist" task. "There is still a fundamental difference between the pupil who, after he has watched or listened to a programme, can discuss it with his parents and the one from a less privileged background whose parents lack the readiness or perhaps the capacity for discussion. Some way needs to be found in the school of correcting this inherent inequality." Such means should lie in the fostering of the critical faculty in individual pupils.

"Our children are suffering from a kind of 'disease of attention'", Christian Beullac commented in the course of a discussion in the review "Historia". "Demands are made on their attention at any and every moment by images which are presented to them haphazardly, in no kind of chronological or logical order. They live in an eternal present and find it very hard to grasp the messages, especially the message of history."

Besides the special attention needing to be given to the teaching of history, the children also need help to discover their own place in time, and how to maintain a certain detachment - in face of their daily audio-visual programme - to accept a part of it, this being necessary, but to leave part of it too.

THE ACTIVE YOUNG VIEWER

This is a matter with which the Fonds d'intervention culturel (FIC) is hoping to deal, with the help of several Ministries, including that of Education, by means of its project "Jeune téléspectateur actif". As happens in Denmark, Switzerland and other countries, as we have already seen, the FIC, which is an inter-ministerial body responsible for financing experimental schemes, is hoping to replace the present "tinkering with audio-visual education" by a large-scale overall arrangement under which the audio-visual media, and more particularly television, will form an integral part of the school system.

The plan is to work with the children - mostly those in lower secondary school aged between 11 and 15 - on the television as it exists at present. It is also hoped that, by means of practical work including both the putting together of a programme and the analysis of a series of programmes, they will be able to determine their own needs for themselves. In each school, an educational team which includes at least three teachers will be provided with videoscopes which will permit the introduction of the image to the school.

So far, the experiment has been restricted to seven towns offering a particularly good "terrain" because they already possessed the necessary equipment and qualified animators. After a period of training with professionals, these pass on what they have learnt to the teachers, the socio-cultural animators and even some of the local parents.

MASTERING A FASCINATING TECHNIQUE

All the educationalists engaged in the scheme are given a period of two years in which to work out methods that will improve the children's viewing habits and make their viewing more rewarding. Once the children have taken an active part themselves in mastering an audio-visual technique which they find quite fascinating, it is thought that they will recover the taste for lessons which sometimes seem far removed from their own interests. Television will no longer, it is hoped, prove a rival to the school.

What about the newspapers? Will they go on being regarded as rivals? Not according to what the editor of "Le Monde" says in his introduction to "Lire le journal" (1.1): "Today, the information media are producing a greater impact on the minds of old and young alike than was the case yesterday. DOes that mean that they have a part to play in education? Do they strengthen the critical faculties of the individual or do they contribute to confuse or even manipulate him?"

THE SCHOOL: A TRAINING GROUND FOR READERS

"To have learnt to be the master, not the servant, of the media and to adopte a critical approach to them is undoubtedly to have given oneself the opportunity to be better informed and to make the best possible use of them. A reader who understands the mechanics of bringing out a newspaper, who can analyse an article and compare sources will be a more demanding reader. The first place in which he should learn to do this is the school."

Before concluding, let us recall once more these words from John Maddison's introduction to the UNESCO publication "Media Studies in Education" (2.27): "It is no exaggeration to say that the understanding of the media brought about by education represents, in the last resort, one of the most powerful weapons we have for tackling one of today's gravest problems, namely, how best to counter the impact of technology upon the human race."

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APPENDIX I

Television and school age children

A teacher's experience

by

Mr SCHWARTZ

Co-education school in the Robertsau
(Ecole Boecklin)

I shall deal only with the school environment in recording a few observations I have had the opportunity of making on the pupils entrusted to me over the years. I have no intention of exhausting the subject, nor even of drawing conclusions. I shall confine myself to presenting facts of which I have personal experience to provide arguments for the discussion to follow.

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It is 32 years now since I began teaching in a village in northern Alsace, at a time when no-one had a television set. In my school, I was entirely my own master, and, as regards the children's education, I had hardly any competition. I was virtually the sole source of knowledge, and it was a real pleasure to see before me a quiet attentive class devouring my every word as I evoked before them the incidents of Christopher Columbus's voyage, Napoleon's retreat from Russia, the movement of the planets around the sun, the toil of workers in the factory or of fishermen on board a smack. These 12 or 14 year olds were still capable of amazement when they discovered with me the mysteries of the circulation of the blood or the working of the camera. Then, suddenly, the first television sets appeared in the village, the first privileged viewers (the schoolmaster, of course, was not one of them), but also the first Monday morning yawns, the first red eyes.

However, I was delighted to discover at the same time, a certain broadening of my pupils' horizons, an interest in the outside world, different from that which I had tried to communicate to them. The logical result was a host of questions and discussions in class, and, above all, in the playground.

From my window, as early as 7 o'clock in the morning, I could hear youngsters of 6 or 7, mixed with older ones, busy commenting with sweeping gestures on the detective films or the westerns seen the night before.

At the same time, the school library began to lose business. I was conscious myself, on more than one occasion, of the first hints of petulance and a certain feeling of jealousy towards this intruder who was beginning to rival me.

Little by little, I observed a slight but constant modification in the behaviour of the television-viewing pupils.

My historical anecdotes no longer had quite the same impact. Here and there I would discover a touch of boredom. What I was telling them, the pictures I was showing them, seemed a little musty. It was teaching, it smacked of school and nothing but school; and then, one fine day, right at the beginning of the lesson, a pupil, perhaps bolder than the others, came out with the kind remark, "That, sir, we've already seen on the telly"! He sat down again, and from his politely submissive attitude and his blank look, I got the message, "Save your breath; I know all about it!". Over the years, this mentality spread insidiously and my attitude towards the television had to be revised. While the so-called historical films, the educational sequences, the scientific, geographical or ecological features may draw the attention of young viewers, open their minds, awaken their interest, even lead them to retain certain details, it rarely goes any further if there is nothing to channel children's natural enthusiasm and curiosity. It is all too rapid, and too shallow and involves no real study, recapitulation, personal research or effort on the part of the child.

It is not from seeing a train go by that one will understand how a steam engine or an electric motor works. I decided then to install my opponent at the back of the classroom so that I could watch better how it acted, and, above all, see what children did with the nurture which came to them over the air. The children were besides themselves with joy, absolutely delirious: "The telly at school!". Naturally, they were bitterly disillusioned when we followed the first school television broadcast, for all they wanted to do was watch, simply watch. Just seeing a film on the trees in the forest of Fontainebleau was already a big enough disappointment in itself, but when I asked them afterwards to discuss the film, to define what it had wanted to say to us, to look for documents in our files, to try and put some order into the ideas and knowledge acquired so as to present the whole thing in a condensed form and in an exercise book or, copiously illustrated, on a wall-panel, their enthusiasm gave way to dumb resignation. There is no getting away from it, these teachers are capable of diverting the pleasantest things from their amusing function to make them into a teaching tool.

A tiny tot on his way out at 4 o'clock said to me, "But sir, are we always going to watch things like that?". When I said we were, he concluded, "Ah, and I thought we were going to watch films!". Conclusion: a documentary is not a film; in a real film, there is action, adventure, cowboys, indians, and, of course, lots of dead bodies!

Personally, I was not entirely satisfied with the broadcasts; we were rapidly overwhelmed by the programme series, for it did not really fit in with our syllabus, nor match our work tempo. There was another incidental difficulty. Many pupils made the comment, "Why do people on television always speak so fast? We don't understand everything they say".

It was the children themselves who suggested that we should stop watching the series regularly, and we decided to make a choice among the programmes available.

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From time to time I took the liberty of tuning into a German school broadcast and, to my great regret, I had to admit that the sequences were much simpler and better adapted to the age of the pupils for whom they were intended, and, above all, that they were a lot less verbose.

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I was naïve enought to think that the choice made in school would teach them or encourage them to do the same at home. No such thing! At home, children do not decide, at least, not always, and moreover, they can call on a whole treasure-house of stratagems to enable them to watch the first film with their parents and, if possible, the second too, even if the word "END" does not appear on the screen till about midnight or even after midnight!

You are probably quite familiar with that slow-motion undressing, the pyjamas which can't be found, that lesson which just has to be gone over a final time, that last glass of water which they are dying for, their eyes glued to the screen, that outburst from the father which finally sends the last child scuttling into his room, especially if an elder brother or sister is exceptionally allowed to watch a broadcast suitable for a 13 or 14 year old. They run the whole gamut: there is the toilet which has been forgotten so as to permit a final glimpse at the TV set; there is the sudden vague ache which brings the poor little dear crying to its mother; there is the nightmare which produces crocodile tears which only mother can mop up while she watches the most fascinating part of the film and at a time when she doesn't want at any price to leave her armchair or the settee where she is settled. The next day the tiny tot is not as fresh and alert as he should be, and he sets off for school with more or less pronounced rings under his eyes, but, happy, at least, to be able to take part in the great discussion in the schoolyard.

I have proof of it many times over. Insidiously, I have sometimes dared to ask, "Did you see such and such a film last night?". Of course they saw it, even if only in episodes, and they found it super, especially if the film was not meant for them. One day, a girl said to me, "I wonder why they sometimes put that white rectangle on some films". I answered her that it was to warn the parents that the film was not for children because they were not yet able to understand some of the scenes shown in the film. I didn't have to wait long for an answer. "You bet we understand, and sometimes in the papers we even see more than that!" I didn't pursue the matter.

There is however one field in which television has been particularly useful, ever invaluable: you cannot imagine how easy it was for me to teach German in my village and thanks to the help of the three German television channels and probably to unwitting help from the parents; and that in a non-French-speaking environment, so that the foreign language which I was teaching was, in fact, French. If you consider that most of these young people, once they had their school-leaving certificate, were going to work in Karlsruhe, in Rastatt, or elsewhere on the other side of the Rhine, you will understand that French is far from being considered as the mother tongue in this frontier area.

In town, the problem is not quite the same, especially as regards oral expression. But here, we are dealing with TF1, A2, and FR3 (the three French television channels). The pupils' attitudes are more or less the same: what they have seen on the "telly" is no longer interesting in the schoolroom, and the teacher can pack up his bags, his books and his material. I have even had a pupil interrupt me right at the beginning of the lesson with: "Hold on sir, I can explain it to you, I saw that on the telly!".

Obviously, one is never too old to learn, and it's not a good thing to imagine that one knows it all. Why shouldn't a pupil explain to me what I was going to explain to the class? I asked him to take the floor. He tried to speak but did not get very far. First of all, because he had only retained general, rather superficial ideas which were also somewhat confused, and then, because the others had seen that broadcast too, and they, too wanted to talk about it, and if possible all at once. After all, why should he be the only one and not them as well? That's democracy! So I cut short this babble of words (there, that's authoritarianism!), smiling inwardly at the highly pedagogical precept which states that we must teach our pupils to speak, to express themselves, to discuss.

Speak, that they can do! But they don't know how to express themselves, still less discuss, for they don't realise that to be able to converse, it is necessary, first of all to try to understand the other person's viewpoint before expressing one's own. So the first thing one has to learn is to be quiet, to listen!

But surely, isn't that just what they're doing in front of the television set? That you don't interrupt, you don't cut it off in full spate and you don't talk to your parents during the broadcast because that would disturb them and if, perchance, you try to ask a question or give an opinion, you are ticked off roundly, since father and mother don't want to lose a second of the story which the set is pouring forth, and, at the end of the broadcast, you no longer have time to discuss it, since it is so late. So the child gives up, and behaves, rather than risk being deprived of the "telly" as a reprisal.

Is that what makes our pupils so aggressive outside the family environment, so intolerant towards their comrades? Is this how they release their pent-up energy?

The television has often been accused of making children inert, amorphous, unable to occupy their time creatively, of making them passive rather than active. I don't think it's quite as simple as that, or that one can generalise to such an extent.

Unless he is ill, a child will always need to expend his energy, to move, to create, to invent, and it is not television which will prevent him from doing so. It is just that this need to expend himself, to wriggle, which has been considerably inhibited during long sessions in front of the "telly" at a time when normally he should and could be relaxing, letting off steam, will make itself felt and perhaps imperatively at a time when, of necessity, no detective story, no cartoon film, will incite him to immobility - that is to say, when he is in the classroom; and there, the schoolmaster, who unfortunately is neither John Wayne nor Goldrake will have all the difficulty in the world getting him to behave and pay a little attention. We should not forget the nervous fatigue caused by frequent and often prolonged viewing sessions followed by troubled sleep, lulled by the

dialogue or the music from the TV set in the next room. Thus we can see that it is perhaps not so surprising that the capacity for attention and concentration of some pupils has run out by the end of the first, or at least the second hour of the school day.

If the children's need for physical activity is only slightly hampered by television sessions, the same does not apply to their mental activity. The child is tending more and more to latch on to what is visual; to the image, so that, for example he will do all he can to avoid resorting to a dictionary, even if he is allowed to use one, or even if it is recommended for French exercises and particularly so for essays. In any case, for many pupils, written expression is becoming more and more laborious and dreaded. It is there too, that school results are the most problematic and disappointing. Some pupils are quite capable of presenting an oral account on a chosen subject and of interesting their comrades for 30 or even 45 minutes, but when they have to pick up their pens and write a reasonable text, the result is often catastrophic. I think that the ideas run through their heads as quickly as the pictures on the television screen, and even if they're still able to seize them and dominate them orally, the fact of having to choose the appropriate written term, or put down on paper well-balanced and correctly written sentences demands of them an effort of memory, of recapitulation, of detailed analysis of the relationships between groups of words, of synthesis of thought, an effort of which they are no longer capable.

On the "telly" everything flows along like a river. All you have to do is to dive in, to let yourself be borne along without having to take any initiative, without having to acquire or apply any mastery of the language. The mere fact of having to write imposes a slow pace requiring concentration.

I have often found, for example, that when a pupil wants to add his contribution to what I am telling the class and I say to him, "Let me finish first, and you can say it afterwards!", the pupil invariably replies, "If I don't say it straight away, then I won't remember it". That strikes me as significant.

Our children's minds adapt to this passive fluidity, to this steady pressing forward, never going back, indispensable though it is, to this linear progression, without ever leaving the surface to build any solid in-depth foundations. To speak like the experts, I would say that television teaches them to skate over everything, but without real, profound integration.

It might well be worth investigating just how long children do spend in front of the small screen. Of course, that depends first of all on the family environment and on the parents' lucidity, then on the age of the children. Recently published figures claim that school age children, ie between 6 and 16 approximately, spend an average of 1,000 hours per year in front of the "telly" as against 800 hours a year in the schoolroom. These figures are astounding; this behaviour cannot fail to have some consequence; other statistics inform us that children (ages are not specified) spend about 25-30 hours a week in front of the small screen, which works out at something like 1,300-1,500 hours a year, with about three and a half to four hours a day.

The Americans have calculated that each 17 year old adolescent will, on average, have spent 15,000 hours (almost two whole years) of his life in front of the television and will have been bombarded by 350,000 commercials. They have also tried to prove that this induces passiveness, laziness and instability in the children's behaviour at school. Even at Harvard and Columbia Universities results are falling off.

This may sound fantastic but we must remember that our younger children between one and two years of age are already viewers of television programmes, if not listeners perforce, and that to a proportion of some 30% according to a study in Austria ... 49% are viewing by the age of three (study carried out at the request of the Austrian Ministry of Education). This study also reveals that most young mothers are not even aware that their young children are premature television programme consumers. Fifty-one percent of the mothers replied that they never had this impression, and 28% admitted that they only occasionally had the impression that their children were spending too much of their time uselessly in front of the television. Obviously, while they are doing so, they are at least keeping quiet!

Eight percent of the households covered by the survey have a set in the very room where a child sleeps, and in 20% of the cases, the volume, even at a minimum, is audible in the room where the children sleep. It has also been observed that the consumption curve rises with the age of the children and that while television has hardly any effect on the homework of primary school children, since the respective times of these activities do not coincide, or because they have little or no homework, the same is by no means true when the children start secondary school. Approximately a third of the parents consulted use the set as an educational instrument by depriving their children of the "telly" as a punishment.

As a conclusion, I would say that television, like many other inventions of our day, is neither good nor bad in itself. Everything depends on the use which we make of it. Now the child, whose mind is very malleable and impressionable and, at the same time, easily tired, is not, in my opinion, capable of judging for himself whether the television sessions are good or bad for him. What he sees and when, should therefore be decided for him. But that implies fully informing, or even educating the parents.

Personally, as the father of four boys, I chose to have a set which could be locked and my wife and I resigned ourselves, often reluctantly, to foregoing television in the interest of our children. We also taught them to make concessions themselves, for example, by not watching a football match if their mother wanted to watch a programme she had chosen.

Of course, it is all to easy to accuse television of all the ills affecting our society and particularly our children, but we cannot simply sit back and do nothing. Very detailed and very reliable studies will be carried out by specialists, but they will never remove from our lounge or kitchen this piece of furniture whose "wan and scintillating window" has such an attraction for us. We must remain consumers and not drug addicts; we should preach by our good example, showing our children that in this domain, as in many others, we must practise moderation.

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